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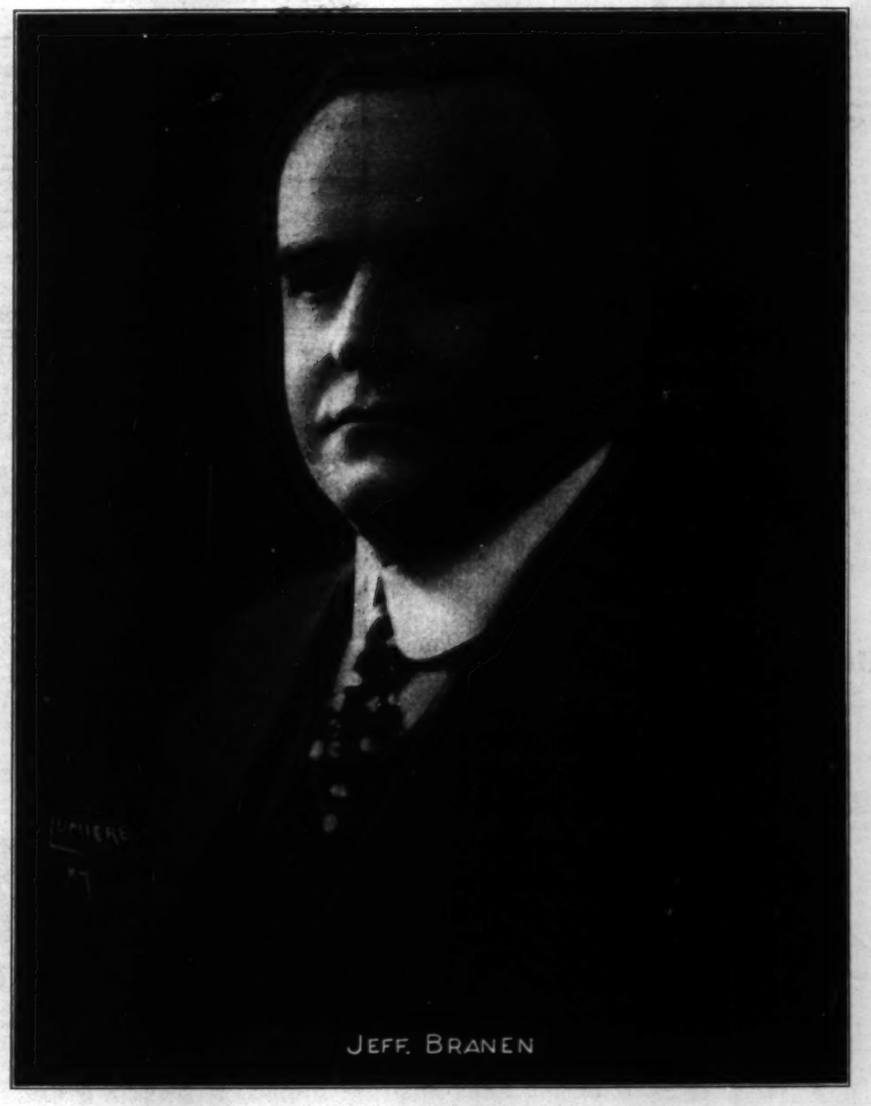
THE NEW YORK CLIPPER



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NEW YORK CLIPPER

THE OLDEST AMERICAN THEATRICAL JOURNAL.

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NEW FROHMAN PRODUCTIONS.

Alf. Hayman, general manager of the Chas. Frohman Company, will sail for Europe as soon as the rehearsals of the plays now in preparation by this company are completed. Mr. Hayman will carry through in England the plans for authors and theatres mapped out by Charles Frohman before his loss on the *Lusitania*. The exact date of Mr. Hayman's departure depends upon the completion of the new Frohman productions. The first of the new plays is seen at the Lyceum Theatre, New York, this week. It is an American star in an American play by American authors, presented by an American company—Ethel Barrymore, in "Our Mrs. McChesney"—the first American comedy that Miss Barrymore has had since her debut as a star in "Captain Jinks."

Since August the Frohman Company has been occupied in fulfilling the season's plan laid out by Charles Frohman for his stars. Maude Adams began her season in Stamford last week, in "The Little Minister," but during her tour she will also appear in "What Every Woman Knows," "The Ladies' Shakespeare," not yet seen in New York; "Peter Pan" and "Quality Street." The date of her New York appearance is now fixed for Christmas Week at the Empire Theatre.

John Drew begins this week rehearsals in his new play by Horace Annesley Vachell.

William Gillette, after his final performances of "Sherlock Holmes" and "Secret Service," at the Empire, will make a short tour.

Otis Skinner is on tour in the Henry Arthur Jones play, "Cock o' the Walk."

Marie Tempest leaves the Lyceum Oct. 16 for a tour of the principal cities, returning here in the Spring in a new American play.

Julia Sanderson, Donald Brian and Joseph Cawthorn will close their season in "The Girl from Utah," Thanksgiving Day, and return to New York to begin rehearsals of the new Viennese musical comedy, "Sybil."

From now on the energies of the Frohman Company will be devoted to an entirely new set of productions. Prominent among the new productions that will come out of the Frohman offices before the Winter is over will be Elsie Ferguson, presented in association with Klaw & Erlanger, in "The Prime Minister;" Blanche Bates, in a new Michael Morton play; Ann Murdock, in a new play by Porter Emerson Browne; W. Somerset Maugham's play, "Our Betters;" Augustus Thomas' drama, "The Rio Grande," and a new comedy called "The Coup," by Haddon Chambers. Finally, in the Spring, in conjunction with David Belasco, the Frohman Company will make a special dramatic production, to be acted by an all-star cast.

Langdon Mitchell, before returning to his home at Cape May last week, signed contracts with Alf. Hayman for the delivery of a new comedy for one of the Frohman stars this Winter.

FULTON GETS "SHERMAN WAS RIGHT."

Tuesday, Oct. 26, has been settled upon as the date for the *premiere* of "Sherman Was Right," the new farce by Frank Mandel, which H. H. Frazee will offer at the Fulton Theatre.

The farce has been given two weeks of preliminary performances out of town. Mr. Frazee has assembled a cast of well known players to interpret the important roles, among whom are mentioned Hale Hamilton, Dodson Mitchell, Sam Sidman, Ernest Cossart, Martin Alsop, Dorothy Dorr, Georgie Lawrence, Jean Shelby, Regine Wallace and Suzanne Willa.

All matter intended for publication in THE CLIPPER dated Nov. 6 must reach this office not later than FRIDAY MORNING OCT. 29, to insure insertion.

"AROUND THE MAP."

The new Klaw & Erlanger musical production, "Around the Map," will come to the New Amsterdam Theatre on Monday, Nov. 1. It will play a preliminary week at the National Theatre in Washington. Rehearsals are now in progress.

The book and lyrics of "Around the Map," which is described as a musical globe trot, are by C. M. S. McLellan, and the music has been composed by Herman Finck. The seventeen scenes of the work have been designed and painted by Joseph Urban.

The company of principals and chorus, numbering over one hundred, includes: Else Alder, William Norris, Robert Pitkin, Hazel Cox, Georgia O'Ramey, Tyler Brooke, William Kearney, Louise Groody, Fred Nice, Irving Brooks, Mignon Hood, Arthur Klein, Flora Crosbie, Percy Jennings, Belle Daub, Henry Vincent, Robert C. Adams, Sylvia de Frankie and James McElhern.

DENIES SHUBERT ALLIANCE.

In answer to a published report that he had become an ally of the Shuberts, based on the contemplated production of "Abe and Mawrus," the continuation of the story of "Potash & Perlmutter," at the Lyric Theatre, A. H. Woods issued the following statement:

"I wish to deny as emphatically as possible that any alliance between the Messrs. Shubert and myself either exists or is in contemplation, or that the production of 'Abe and Mawrus' in the Lyric Theatre affects in any way my relations with Klaw & Erlanger. The fact of the matter is that the Cohan Theatre was originally intended as the place for the presentation of the new 'Potash & Perlmutter' play. The premature curtailment of Julian Eltinge's engagement left the theatre open before the new play was ready, and so Miss Janis was installed.

"As the latter is playing to capacity audiences, it is obvious that to displace her would be inexpedient and unbusiness-like. Messrs. Klaw & Erlanger have no other theatre available. The Lyric was chosen with their full consent and approval and without affecting in the slightest the relations that have and will continue to exist between us. These are the facts in the case."

HERBERT CONCERTS ON COAST.

Victor Herbert left for the Pacific Coast Oct. 16. He will give a series of concerts at the Panama-Pacific Exhibition. After his San Francisco engagement he will visit Los Angeles, Portland and Seattle, and will give concerts in each city.

FRENCH OPERA HOUSE FAILURE.

NEW ORLEANS, Oct. 16.—A voluntary application for a receiver in the Civil District Court yesterday by the French Opera Association, Ltd., told its own story of financial difficulties of the management of this historic house. The primary reason for the company hitting the rock of disaster is the European war, while the damage done to the building by the recent Coast hurricane is probably the more immediate cause.

For many years the French Opera House has been a landmark, and was long the centre of the city's social activities. The main part of the building was erected about one hundred and fifty years ago. Until the outbreak of the European war opera was sung there each season by noted artists. The Mardi Gras balls also were held there every year. When the war began the opera performances were discontinued owing to inability to obtain singers.

The directors, in their petition for a receiver, stated that they were unable to lease the house for opera purposes on account of the war, and were without means to pay the running expenses, to repair the storm damage or to safeguard the property from further harm.

FOR "THE ANGEL OF THE HOUSE."

The players chosen by Arnold Daly for "The Angel in the House" are: George Giddens, Robert Elliott, Effingham Pinto, John Burridge, Alma Tell, Lorraine Frost and Hilda Spong.

ANNA HELD FOR PICTURES.

Anna Held arrived in New York Oct. 15. She will spend the Winter in this country.

Incidentally she has signed at a big salary to appear in motion pictures for Oliver Morosco.

WILLIAM GILLETTE FOR FILMS.

Negotiations are pending whereby William Gillette will be presented in motion pictures of "Sherlock Holmes" and "Secret Service."

JEFF BRANEN.

The picture which graces the front page of THE CLIPPER this week is that of the young song writer, Jeff Branen, of whom we have written considerable of late. You may doubt our veracity when you study the phiz of the genial wordster, but we stick to our original contention that Jeff is the youngest song writer now in captivity, taking him as he feels, not as he looks, and a man is never older than he feels.

For years we have watched him battle against desperate odds, but always with that radiant smile that does one's heart good to recognize in the face of anyone who extends one the merry mit. That smile has won for him a great battle, for to-day he stands at the top of the heap of song writers with a quartette of hits, namely: "In the Valley of the Moon," "You're More Than the World to Me," "Virginia Lee" and "To Lou," all of which were dashed from his prolific pen in but little over a year. His ballads always thrill and his comedy songs never fail to make you hold your sides.

"The Bride and the Groom," "The Pick of the Family," "Somebody Lied," "You're An Indian," and his two late ones, "Old Hoakum" and "Some Baby," are classics in the comedy line.

It does our hearts good to see this boy succeed, for he sure is "Some Baby" when it comes to good fellowship and songwriting.

LEASE OF WALNUT SOLD.

The lease of the historic Walnut Street Theatre, Philadelphia, has been disposed of by Leahy Brothers to a new corporation to be called the Walnut Street Theatre Company.

Grant Lafferty, former manager of the Orpheum Players, is now the new manager. The new stock will be known as the Penn Players.

NOTES

HELEN ZARUHA, a Bohemian prima donna, will be starred this season in a musical play.

MRS. THOMAS WHIFFEN will pose in pictures.

THE Southern and Canadian "Peg o' My Heart" companies will close shortly.

LAURA HOPE CREWS has been engaged by the Charles Frohman Company as leading woman for John Drew in his new play by Horace Annesley Vachell.

GEORGE SYDENHAM has been signed by Henry W. Savage to play the role of Nobody in "Everywoman."

LOUIS CALVERT, who is appearing in "The Bargain," at the Comedy Theatre, will shortly publish a series of letters written to him by George Bernard Shaw during the period Mr. Calvert was rehearsing for his plays in England.

EMMETT CORRIGAN has been engaged by Selwyn & Co. for "The Eternal Magdalene."

THE FRIARS give their first dinner of the season Oct. 24, when Wm. A. Brady will be the guest of honor.

"2,000 A NIGHT," in which Leo. Ditrichstein is starring, was given its *premiere* Oct. 11 at Syracuse, N. Y. It is due in New York in a week or so.

"HANDS UP" is to go to Brooklyn, N. Y., after the Philadelphia engagement.

BEATRICE MILLER, a young English actress, will make her American debut in "Mrs. Boltay's Daughters," which is now in rehearsal for presentation at one of the Shubert theatres in New York.

KATHRYN KIDDER is to have a play from the pen of Louis Anspacher.

"FAIR AND WARMER" will open at the Eltinge Theatre Nov. 2.

LAWRENCE C. HOLDEN, the bird and animal dealer, is to have a new Fifth Avenue emporium, elaborately equipped.

JACK HAZARD and ANNA ORR have been engaged for "Very Good, Eddie," soon to be presented in New York the first week in November.

NED WAYBURN now permits smoking in the mezzanine seats at the Century Theatre.

GABY DESLYS sails for America Oct. 23.

FRANKLIN ARDELL has been engaged by Arthur Hammerstein as leading comedian for "Katinka."

BETTY CALISH has been engaged for an important role in "Sadie Love."

BEERBOHM TREE announces that one of the chief reasons for his coming visit to America is to have some of his successful plays screened.

CHARLES LYONS, of Belasco's Theatre, has removed his residence from the Guion section of Richmond Hill, L. I.

EMANUEL REICHER started rehearsals Oct. 11.

CHARLES WILLIAMS is manager of the "Mutt and Jeff in College" company now in the South.

BEATRICE HARRISON has returned to America.

ED. H. CRAWFORD, stage manager of "Lady Luxury," was married to Fayles B. Hilton, of that company, Sept. 22.

E. M. NEWMAN has returned from a six months' journey around and through the continent of South America in search of material for his travel lectures. His opening subject will be "Brazil and Rio de Janairo," to be followed by "Argentina and Buenos Aires," "Chile, via the Straits of Magellan," "Peru, the American Switzerland," and "Bolivia, Costa Rica, Panama."

MARGARET ANGLIN will present "The Divine Friend" at the Columbia, San Francisco.

A CABLE from Strichen, in Scotland, Mary Garden's country place, reads: "Miss Garden's illness is caused by nervousness. She broke down from the strain of her ambulance work this Summer in France with the troops. She underwent no surgical operation. She is at present at her Scotch home recuperating to enable her to return to her duties with the wounded in France."

BYRON DOUGLAS has secured an order, whereby he is to show cause why he should not be punished for contempt of court for failure to pay $9,000 back alimony. If adjudged in contempt he will be released from Ludlow Street Jail.

"THE GIRL FROM BRAZIL" is the latest Shubert play to be announced.

LOVE'S TRIBUTE FOR THREE SOULS.

BY DOC. WADDELL.

I touch to thoughts of death. I give a sermon, in my way, of three friends of mine. They were friends of yours as well, for on their allotted pilgrimage of earthly vale they contributed to the profession and were tried and true parts and parcels of it. The end to one came in hospital of the East, with every care and attention at his call—rich in the goods of the world and occupying the pinnacle that humans dub success. His name I write on honor roll—M. A. Neff. Thereon, and especially in movie realm, that name will ever occupy high niche. He was father of the Censor Law in Ohio, and for years led the hosts that own and operate moving picture shows. This splendid man first saw the light of day, and felt the inspiration of fast, speeding time, in the historic little town on the Ohio River, called Rome, near where I was born. Looking back over the rush of years, and closely observing the course of M. A. Neff, there is one word that tells the story of his battle for ascendancy—remarkable. It has been said that "success lies in mutual service," and that "the warp and woof of success is friendship." All the principles that underlie and accompany these mottoes imbued the make-up of M. A. Neff. Interwoven with his life was a sadness that no living tongue can ever tell. And so he died almost alone. His burial was the reverse, completely so. While his home was Cincinnati the will he left requested interment at Columbus. He was a Mason, member of Vattier Lodge, No. 386, Cincinnati, and so, by request, the last sad rites were by historic Columbus Lodge, No. 30. The services were held in the Chapel of Greenlawn. Flowers in profusion added to the perfume of the day and the sacredness of the moment. Brother Neff was not of the Eastern Stars, but, as is a treasured custom with R. T. King Chapter, No. 340, O. E. S., the Masonic women thereof took part, brought flowers and consoled the women folk of the funeral cortege, as no earthly power can at such time. The moving picture men, from here and there, contributed their tears and flowers, and all paid just and loving remembrance to the man who never squandered time, and yet, who understood how and when to laugh and play. Cherish the memory and good deeds of M. A. Neff forever and forever!

Another dead comrade and lifelong friend was William Cassell, known in circus life and on every shore and in every corner of the big show world as Edward Morgan. He was a keeper, trainer and handler of animals. In his day, when existence was rosy and without seeming obstacle, there was none better in his line. He was of the type that would not save for a rainy day. Still, if all for whom he did charity had re-paid, he'd have covered the homestretch of it all lavish in funds and without a worry or a care. He died in obscurity, and those who knew him well did not know the fact until there were only echoes of clods upon the coffin. He died practically alone, and was so laid away. Intensifying the sadness of this demise and burial was the death of his wife shortly before he expired, and without money and no friends near. She was in her day a famed rider of equestrian troupe. Morgan will best be remembered as the one who put to death the bad elephant, Bolivar, at the Cincinnati Zoo. He was a distinctive fellow, but with it kind and cordial. He commanded the respect of man and beast. There never lived a gamer human being. I know he went down to the parting divide and passed over just as he lived—brave and fearless. In Morgan was much quality. I knew the goodness of the man, and I, here and now, proclaim it. I weave his virtues into garlands of beauty and light, and I place them within the receptacles of memory. His mistakes with single dash I give to sand and air. All show folk join in tears of love and offer prayers for both Morgan and his life pal. We will cherish the remembrance of them, and never forget. And we will resolve to find their resting place and mark it with our thoughts of love. Their death is a lesson that we fail in duty to the living. From this moment the profession should in the name of God and high Heaven seek out, keep track of and do for those among us who are poor and in want.

Divide the day—make the most out of passing hours!

HELENE HASKELL has joined Olga Petrova, in "The Revolt."

L. DESMOND writes informing us that owing to the leaving of two members of his company without notice he was obliged to cancel two weeks' bookings, as he was unable to secure anyone to fill their places.

PLAYERS

"THE TWO JOHNS" CO. NOTES.—This company, featuring Edward Begley, opened, Oct. 9, in South Bethlehem, Pa., to one of the largest houses ever played there. The old piece has lost none of is laughs, and from the way it was received has gained by age. Others in the cast include: Ewa C. Walck, C. A. Collins, Bert Norton, Al. Nooms, Chas. Hendrix, Philip Manley, L. A. Burton Edna Burnett, Wayne Coulter, Doris Wells, King Sisters, Josie and Kittie, and Henriette Wells. Ben Wolcott, manager; Richard Narcos, musical director, and Chas. Ferren, in advance.

"THE BEAUTY MARK," musical comedy company, under the management of J. Dan Anton, played a three days' engagement at Humeston, Ia., to S. R. O., Oct. 4-6. Manager A. L. Barker, of the theatre, reported it one of the strongest and properly balanced companies of its kind and size he has had, and has them booked for a return engagement. Harry Schuman and Thos. Cofer furnish the comedy roles of Izzy and Mike, and have proved themselves clever comedians. The "trio" consists of good singers, and Chester Hanna's voice is heard to advantage. Kids Schuman and Beulah La Von have the feminine leads, and Howard Mack and the Steele Sisters, singers and dancers, are scoring regularly. The chorus is small and shapely and lively. Harry Hurbert is musical director.

THE LYRIC THEATRE, Mobile, Ala., re-opened under the management of M. A. McDermott Oct. 2, to very good returns. The management announce the bookings for this season are under the direction of Klaw & Erlanger. This house is at the present time Mobile's only legitimate theatre. The house staff is: Michael A. McDermott, manager; Augustine Meaher, treasurer; Chas. Stoll, carpenter; E. W. Bancroft, electrician; M. Bauer, properties; B. Curtin, flyman; D. S. Drago, orchestra leader, and R. Lee Walsh, doorkeeper.

LEONA (BILLY) BELASCO, well known in vaudeville, was married Sept. 24, to G. Frampton Halley, of Aiken, S. C. The bride is a niece of David Belasco, and has appeared in several musical productions as well as in vaudeville. Mr. Halley is the son of G. Tillman Halley, a representative of South Carolina. After a visit in the South the couple will make their home in New York.

BROADWAY AMUSE. CO. NOTES.—"Freckles," Co. B, under the management of Darrell H. Lyall, opened season at Chicago Heights, Ill., Sept. 12, and is working straight South into Kentucky, Tennessee, Alabama, Mississippi, Georgia, Florida, North and South Carolina. Company includes: Douglas Larzelere, Robert Merriman, Robert Toepfert, Herbert Johns, Judith Raeburn and Pearl Stanley, with Walter Rechtin in advance. A complete scenic production and six big song numbers make this one of the most pleasing performances of this beautiful play ever given.

ROBERT G. TOEPFERT, who has appeared with the College of Music Dramatic Club and leading dramatic schools, is assistant manager for the Broadway Amusement Co., offering "Freckles," in which play he portrays the character of the lumber thief.

BERT DAVIS and wife have gone to their Sunny Slope ranch at Randlett, Okla., for a three weeks' stay, to take comedy moving pictures, which they will tour Texas and Florida with this Winter.

ANDREW MACK will don skirts in one scene of his new play, "The Irish Dragoon."

FRANCIS POWELL returns to New York to assume his position with the direction staff of Emanuel Reicher's companies at the Garden Theatre.

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MARJORIE SHREWSBURY (Mrs. Wm. B. Morse) and Eugenie Shrewsbury, after a three weeks' visit to their father in Nashville, Tenn., are now located with Mrs. Ella Grosjean, in Oklahoma City, Okla., at 113 Harrison Avenue, where they expect to remain until the new year. Mr. Morse is out in advance of "The Commercial Traveler."

"THE BROKEN ROSARY" CO. NOTES.—We have been out four weeks and thus far have enjoyed good business. We carry a full electrical and scenic production. The press has been very liberal in its praise of the company. Roster follows: Leon A. Gilson, manager; Warren L. Gouldin, Vern Douglas, Caroline Flournoy, Marguerite Ford, Marie Singer, Kathleen Gilson and Ruth Markle.

THE business staff of The Smart Set includes: J. Martin Fee, business manager; S. Tutt Whitney, amusement director; George Boutte, assistant stage manager; Bus Williams, properties; J. C. McCormick, advance agent; J. Homer Tutt, stage manager; Jas. Vaughn, musical director; Jennie Hillman, wardrobe mistress.

DEATHS.

Alice Buck.

Alice Buck (Mrs. Francis Greene), who, with her husband, was associated in the management of the Greene Stock Co. died at the home of her husband's parents, at Lake Linden, Mich., recently, following an illness of several months with a complication of diseases, hastened by a stroke of paralysis.

Miss Buck was born in London, Eng., forty-five years ago, entered her stage career at the age of seven years, and gained prominence on the London stage as a dancer, known as Psyche. When eighteen she came to this country with Kiralfy and a group of dancers, and later became associated with stock companies.

In 1895 she married Mr. Greene, and they had since toured the West and Northwest at the head of their own company.

Their engagement at the Laurium began three months ago, but Mrs. Greene was compelled to leave the stage soon after the opening week. The funeral was held from the Greene residence, the Rev. J. A. Ten Broeck, of Christ's Episcopal Church, officiating, and burial made in Mount Calvary Cemetery, Lake Linden.

Thomas J. McMahon.

Thomas J. McMahon, aged forty-eight years, a well known comedian, died at Bellevue Hospital, New York, Oct. 8, of septicemia. He was taken ill Sept. 7, while sitting in the reading room of the White Rats Clubhouse, was placed in a room in the hotel, and in a week's time apparently recovered and was up and around. He was again taken ill, Sept. 18, and removed from his boarding house to Bellevue Hospital, where his condition gradually grew worse till the end came.

Mr. McMahon had been with "The Top o' the World," "Excuse Me" and other Broadway productions. This season he was in vaudeville, playing in John C. Doyle's act, "The Inspector." His last appearance was with that act, at the Halsey Street Theatre, Brooklyn, Sept. 5.

Funeral was held from the undertaking parlors of W. A. Curran, 464 West Fifty-first Street, Wednesday afternoon, Oct. 6, and the remains laid to rest in Calvary Cemetery. His mother survives him. He was a member of No. 1 Lodge of Elks, of New York, and the White Rats Actors' Union.

Augustus P. Dunlop, well known for many years in theatrical and newspaper circles, died suddenly, Oct. 8, in his home, 336 West Twenty-ninth Street, this city. He was seventy-six years old, and a widower. Mr. Dunlop had complained of feeling ill for several days, and meant to visit his physician in Harlem the day he died. B. O. Tooker, a friend, who lives in the same house, entered Mr. Dunlop's rooms at 2 o'clock in the afternoon, and found him dead. In past years Mr. Dunlop had conducted a theatrical agency, and published *Dunlop's Stage News*. For several years he was dramatic editor of *The New York American*, and after that was connected with the Charles Frohman press department. In youth he served with the Louisiana Tigers, fighting for the Confederate cause.

John Jay Huntington, an actor, died at Blissfield, Mich., Sept. 28, aged sixty-eight years. He was born at Jackson, Mich. After serving two years and a half in the army he joined the A. O. Miller Dramatic Co., where he met and married Cora ("Dot") Miller at Danville, Ill., in 1872. To this union were born three children, two boys and a girl. He followed the dramatic profession, he and his wife being connected with Booth and Barrett in Shakespearean plays; Col. Wm. F. Cody, in Western dramas; A. O. Miller, in repertoire, and finishing with "Uncle Tom's Cabin." He was widely known, but for the past five years had not traveled, residing at his home in Blissfield. Death was due to heart failure, and he was stricken suddenly. His widow and three children, a brother and a sister survive.

George W. Chatterton, aged sixty-two years, of Springfield, Ill., owner of the Springfield Theatre, died at his home in Decatur, Ill., Oct. 2. Mr. Chatterton was the son of the founder of the Chatterton Opera House, in Springfield, who also founded theatres in Bloomington, Urbana and Danville. He leaves his widow and five children. Funeral services were held from his late residence, 3.

Oliver C. Hall, thirty years old, said to have been in the employ of a moving picture concern, was found dead in his room at 149 East Forty-second Street, this city, Oct. 8, with a bullet hole in his head. Dr. Gross, of Flower Hospital, said the actor had been dead twenty-four hours.

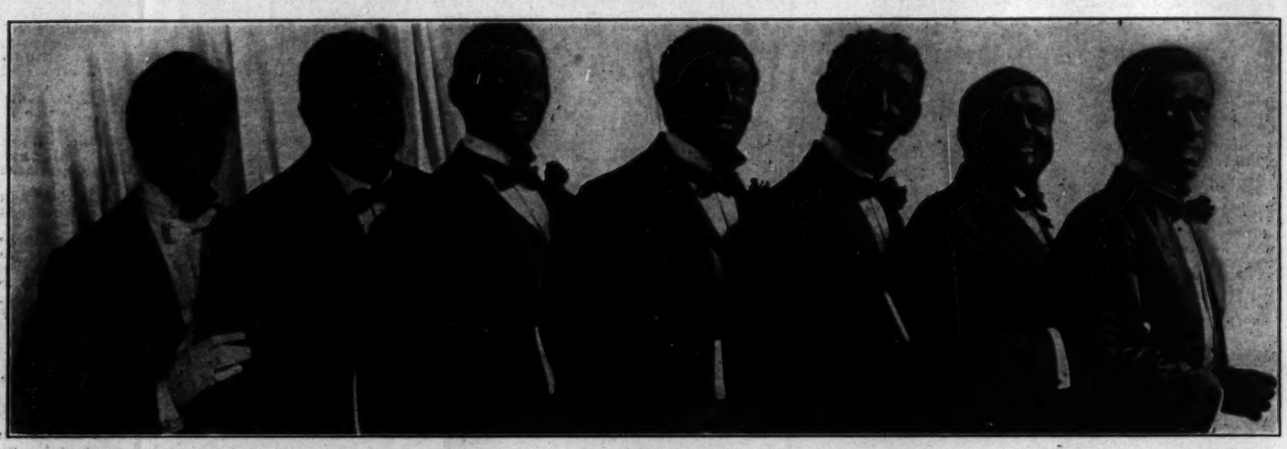
Harold Chaplin, an American actor, dramatist and stage manager, was killed in action in France recently. He was stage manager for Granville Barker's first English production of "Iphigenia in Tauris," and later held the same post in Mr. Barker's first Shakespearean season.

D. M. Rockwell, a pianist on the road for twenty years in vaudeville, died at his home in Mount Vernon, O., Sept. 26. Burial was made 28.

Edwin A. Bull, formerly treasurer at the London Theatre, this city, died at his home in Brooklyn, Oct. 7.

MRS. ANNA MULVEY DEVERE, fifty-four years old, widow of William Devere, died in this city Oct. 8 from a complication of diseases, at her Summer home in Sheepshead Bay, N. Y., where funeral services were held 10, interment following in St. Raymond's Cemetery. Mrs. Devere was born in Princeton, N. J. Her husband, who died eleven years ago, was an actor of the old school of comedy, and appeared in many of Charles Hoyt's comedies. She had traveled a great deal with him, and her three surviving daughters are named for the cities in which they were born. **Denver, Frisco**, who recently worked with Grayce Connell in a vaudeville act, but now in pictures, and York Devere.

GEO. PRIMROSE AND HIS MINSTREL CO.



THE Act that keeps the Ticket Sellers busy.

OUR LONDON LETTER

HENRY GEORGE HIBBERT, SPECIAL CORRESPONDENT.

Clipper Bureau, 5 South Square Gray's Inn, London, W. C.

OCT. 2.

An audience, which gave itself up to enjoyment unrestrained, and a chorus of praise in the newspapers—that is the experience of "The Only Girl," produced at the Apollo Theatre on Saturday night. One important critic begins his notice by saying: "Here, at last, we have the real thing—a comedy with music." Laurillard and Grossmith seem as though they cannot go wrong, now that they have opened up as agents for New York. This makes five plays of American origin now current, which they are running in London, and they have more in hand. "The Only Girl" has an all English cast, but a very good one. Kenneth Douglas has seldom been so well fitted with a part as the case is with Allen Kimbrough, the woman hating composer, and Fay Compton, Lauri De Frece's wife (he is in "The Dummy") is charming as the girl who teaches him sense and sentiment.

News has just leaked out that E. S. Willard is "seriously indisposed." The truth is that Mr. Willard had a shocking nerve break down, at Brighton, some weeks ago. His friends were summoned hastily to the Metropole Hotel, and he is now sedulously cared for. It is a long time since Mr. Willard acted at all—years since he was a prominent figure in the theatrical life of London. He is understood to have made a great deal of money in America. On this side he has meanwhile led a very solitary life, watching the course of horse racing, in which he was deeply interested, as a student of form. Many attempts have lately been made to induce him to visit America, both for a theatrical tour and for vaudeville. But he showed no disposition to listen to them. It was, in fact, the search of American emissaries for Willard that brought his illness to light.

Genee comes to the Coliseum Monday, for two months, by virtue of her contract with Oswald Stoll to appear at his house twice yearly until her grand farewell, which is to take place at the London Empire. She will produce, at the Coliseum, on Monday, Dora Bright's ballet, called "A Dancer's Adventure." In this she figures as Taglioni, who is crossing Sicily with her father and her maid. Brigands waylay and rob them. The proceeds of the robbery include a medallion which identifies the traveler as Taglioni. The chief of the brigands gallantly returns the spoil; then begs Taglioni on her part to recall for him a delightful evening spent at the opera. But what about dress? She slips into the coach and quickly emerges in dancing costume. Then the ballet proceeds. It is a slender, pretty thing with charming music, which, also, Dora Bright has supplied.

Oswald Stoll is a great reader and spends most of his leisure in the vast library at Putney, just outside of London, which is stored with a most representative collection of the masterpieces of literature. But the absorbing study of his life is high finance. Long ago he completed a study of national credit on novel and daring lines, and this he will publish shortly. He told me to-day that he feared for its reception in an atmosphere of academic argument. But the war has suddenly brought the question to the fore and provided it with an heroic background. This is not Mr. Stoll's first publication. Some years ago he published a treatise on Spencerian philosophy of a remarkable character, but impulsively withdrew it from circulation just as it began to be talked about. The wonder is with such vast entertainment enterprises on his hands he can find time for such work.

Butt told the Palace shareholders the other day that $100,000 of their reserve has been invested in the war loan.

Gladys Anita Sandford has been fined the nominal figure of $2.50 for an offense against the Alien act. She described herself at a Manchester hotel as an "American," and was soon looked up by the registration authorities, to whom she told a confused story. In the police court she owned up. She is a real English performer, but said she had found she got so much more attention if she described herself as an American. The magistrate said she had committed a technical offense, anyway, and he must impress her with her folly.

Having successfully emerged from the manslaughter trial ensuing to the accident at his Shaftesbury Avenue picture house, Montagu Pyke has again been examined in bankruptcy. He owes $60,000, and claims to have $20,000. He says excessive competition of picture houses and $15,000 divorce costs have caused his trouble.

Percy Hutchison, Sir Charles Wyndham's nephew, has secured the New Theatre for the production of "Stop Thief."

Gabrielle Raye, the Gaiety Girl, whose marriage was attended by an amusing sensation awhile ago, is to return to the stage. She replaces Mabel Scalby in "Betty," at Daly's. Miss Scalby goes to the Adelphi for the long delayed new play there.

Bannister Howard and Derwent Hall Caine have re-arranged their plans. They will do "The Christian" at the Lyric Theatre instead of at the Aldwych, where they will revive "The Prodigal Son."

"Between Two Women," a typical Frederick Melville melodrama, was revived at the Lyceum Theatre on Wednesday, in supersesion of "Her Forbidden Marriage."

H. B. Irving rather suddenly withdrew "The Angel in the House" from the Savoy on Friday last. The theatre is closed for rehearsals of Horace Ainsley Vachell's new play, "The Case of Lady Camber."

Marie Lloyd makes her second appearance at the London Palladium this week.

Ada Reeve had a hearty welcome to the London Coliseum on Monday.

Carl Hertz and Charles Morritt began their series of afternoon performances at the London Polytechnic, on Monday, with a program made up of illusions and prestidigitation.

Gladys Cooper, Dion Boucicault and Frank Cooper come to the London Coliseum shortly, with Barrie's playlet, "Half an Hour."

Gounod's "Romeo and Juliet" begins the Beecham-Courtneidge series of performances of opera in English at the Shaftesbury Theatre, tonight.

In the course of time, Dorziat is to be seen in "The Hawk," at the Royalty. But "The Man Who Stayed at Home" has first to be worn out, then "Disraeli." So Dorziat may wait a long time.

Caryl and Hyde are recent arrivals from America.

Paul Barnes and Mrs. Barnes starred in a revue, entitled "So Long, Lucy," which Paul Murray tried out at Derby on Monday.

Ada Royston died under an operation. She was Ada Davey, really, and with her husband well known as the Boccaccios. Mr. Davey became a Government interpreter when the war broke out, and Ada Royston became a single turn for the nonce.

Alice Pierce, the mimic (or impressionist), is on her way to Australia.

The Four Clovelly Girls, now at the London Coliseum, have played six engagements in London this year.

Gilday, of Gilday and Fox, has just received a travel stained letter from his mother in Odessa, marked: "Captured by the Germans and recaptured."

R. G. Knowles' book, "A Modern Columbus," will be out in December.

"Hindle Wakes" is withdrawn from the Duke of York's Theatre to-night. On Monday Doris Keane opens here with "Romance," which she has played a few times meanwhile at Eastbourne, a beach resort.

James Welch's season at the Criterion has been switched off from the Criterion to some theatre un-named yet. At the Criterion on Wednesday a play entitled "The Stormy Petrel," by William Strange Hall, was produced.

Lena Ashwell has decided to enter theatrical management again. She will re-open her old theatre, the Kingsway, toward this month. She will be very welcome, for, apart from the charm of her own performances, her selection of plays was deeply interesting. Meanwhile Miss Ashwell is playing "The Twelve Pound Look" at the London Coliseum. Irene Vanbrugh has run this play so hard that people forget it was written for Lena Ashwell in the first instance.

Daisy Irving, the musical comedy actress appearing at the London Coliseum, did a recruiting stunt on Wednesday. She chose a regiment of Rough Riders called Lovat's Scouts. Its captain is a descendant of that beautiful Duchess of Gordon who brought in the first recruits to the historic Gordon Highlanders by giving them a kiss a-piece. But Daisy Irving said there was nothing doing in this way. She is an old hand at the recruiting game. Her first march brought in ninety-seven men.

Arthur Wimperis, who writes the revues for the Palace Theatre, was taking supper with friends at the Savage Club. "Arthur," said one, "I have an idea for a revue." "Keep it, son," said Wimperis, "they don't like ideas in revues."

Twice nightly is to be tried at the historic Theatre Royal, Manchester, in the first instance with "Broadway Jones."

Vaso Marinkovitch, a Servian traveling this country with a small circus, was charged with cruelty to a pony and a bear. The officer in charge of the case said that both the animals were in a very bad condition. The pony was worthless, but the bear would soon be all right if it were liberally fed. The magistrate ordered the pony to be slaughtered and used for the nourishment of the bear.

Robert Lorraine has been promoted. He is now Flight Commander and Captain in the Royal Flying Corps. Once upon a time Lorraine was engaged to marry Marie Lohr, who is nowadays Mrs. Val Prinsop.

"Believe Me, Xantippe" is shortly to be done at a West End theatre as "Willie Goes West."

Arthur Bourchier has just accepted a play by Arthur H. Adams called "Mrs. Pretty and the Premier." This is said to be the first time in history that a London manager has accepted an Australian play by an Australian author.

George Tyler has acquired the American rights of "The Angel in the House."

George Peter William Augener, the once famous music publisher, who died lately at an advanced age, left nearly $500,000.

An impending production here is that of "The Last Drop," by Mel de Forrest and Taffy Davis.

Robert Fossett, the veteran circus proprietor, mourns the loss of his wife, who was an apprentice of Pablo Farique, and, as Minnie, a famous somersault rider.

"Now's the Time" is the name selected for the new Alhambra revue, which will feature an Egyptian ballet, devised by Arthur Wigal.

Seldom does a picture show attract so much attention as has been accorded to D. W. Griffith's production of "The Birth of a Nation," founded on Thomas Dixon's story, "The Clansman," at the Scala Theatre. It has got column notices, in a strain of enthusiasm in the newspapers, and seems a big hit.

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THE FRANK QUEEN PUBLISHING CO. (Limited)
PROPRIETORS.

ALBERT J. BORIE,
EDITORIAL AND BUSINESS MANAGER.

NEW YORK, OCTOBER, 23, 1915.

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ANSWERS TO CORRESPONDENTS.

C. K., Chicago.—Hi Henry's Minstrels played the Star Theatre, Thirteenth Street and Broadway, New York, week of March 29, 1897.

ANXIOUS.—Watch our route list each week.

B. B., Philadelphia.—We do not know present address of party. Address a letter in our care and we will advertise it in CLIPPER letter list.

E. M., Chicago.—1. Yes. 2. You are wrong. They are two different plays. 3. In 1893.

CASPER.—We do not answer queries relating to the private life of professionals.

A TRIBUTE TO HAROLD CHAPIN.

"May I be permitted to lay a wreath on the grave of one of America's sons who lies stark in a soldier's grave somewhere in France?

"It was a terrible shock to me to read of Harold Chapin's death.

"I remember the first time I met him, a fair, shock-headed boy, with a faint stammer, at a supper in Glasgow, where he was acting and stage managing in the Repertory Theatre. He told me at once, with great pride, that he was an American; he had lived long in England, and had become more or less like an Englishman, but he always clung passionately to his mother country. I chaffingly challenged him to write me a play, and somehow, with all the burden of the Repertory Theatre on his shoulders, he managed to find time to write a comedy for me, the most brilliant I have produced since I went into management.

"It was during the rehearsals of this, and other plays he did for me, that we got to know him and love him. He was a poet as well as a wit, and above all, was delightfully human and lovable. He had one of the rarest intellects I have ever met, but his whole life was centered in his home and his baby. There was nothing of the soldier about him except his wonderful chivalry, which was fired by the awful stories of atrocities in Belgium in the first weeks of the war. I heard of him recently as bearing himself like a hero and accepting the hardships of the life cheerfully, and after so many months I had begun to hope that my dear friend would come through all right, but alas it was not to be.

"His wife, left with the child he idolized, wrote to me pluckily and cheerfully at the beginning of the war, telling me with pride of her husband, who was now a 'Tommy.' They were the most devoted and happy young people, and they both worshipped their child. She is now one of the thousands of women in England left to weep.

"I think it is well America should know of and take a pride in this son of hers. This brilliant, lovable son, who has died in a foreign country, and so I beg you to publish this little tribute to his memory.

"As I think of him, with his wit, his poetry, his charm, lying in a soldier's grave, I can only murmur fiercely against this awful, impious war. I cry a little for my dead friend, and in my pain I realize the waste, the awful waste of it all.

"Yours faithfully (Signed), MARIE TEMPEST."

BERTHA MANN, who is to be identified with the Modern Stage this season, will begin rehearsals next week with "When the New Wine Blooms," which opens at the Garden Theatre, New York, Nov. 16.

DAVE POSNER is manager of the capable company which is playing the South in "The Yellow Ticket."

TWENTY-FIVE YEARS AGO.

JOHN C. FENTON was playing Francis Levison, in "East Lynne," with Ada Gray.

LAURA CREWS secured the Grand Opera House, San Francisco, to star at the age of eight, in "Ray."

THOMAS A. WISE was with "The Private Secretary" Co.

HARRY ASKIN was with the McCaull Opera Co.

GILMORE'S BAND was playing in Chicago for one night.

R. L. BRITTON, of Harris, Britton & Dean, closed the deal for the theatre on Fourth Avenue, Louisville, Ky.

MME. NORDICA settled her suit for $200,000 against the estate of Fred A. Gower, her late husband.

CHARLES FROHMAN secured "Thermidor" for America.

"POOR JONATHAN" was produced at the Casino, New York, with Lillian Russell, Fanny Rice, Eva Davenport, Sylvia Thorne, Edwin Stevens, Harry McDonough, A. W. Tams, Max Figman, Edgar Smith and Jefferson De Angelis in the cast.

NAHAN FRANKO sued Victor S. Fletcher for libel.

RICKARD MANSFIELD'S antiques were sold at auction.

JOSEPH OPPENHEIMER had the Fay Foster Show on the road.

KATIE HART died in New York.

WM. H. CRANE played "The Senator," at the Star, New York.

JOS. J. SULLIVAN appeared in "Black Thorn."

"VESPER BELLS" was Gray and Stephens' starring piece.

THE NIGHT OWLS played to $2,725.60 on the week, at Waldmann's, Newark, N. J., with six nights and Tuesday, Thursday and Saturday matinees.

MOLLIE THOMPSON'S picture appeared on the front page of THE CLIPPER.

BEN EDWARDS,

Of the well known Edwards Family, who, by his hard work and efficiency, has earned the distinction of one of the best harmony men in music circles. Ben is also one of Phil Kornheiser's chief assistants, and during Phil's many flying trips to the West, assumed charge of the professional office.

PRIMROSE DOWN SOUTH.

George Primrose, from the Land of Cotton, writes us as follows: "Dallas, Tex., Oct. 9. I have just finished reading your CLIPPER of this week's issue, and, as usual, enjoyed it very much.

"I am now on the Inter-State Texas Circuit, after which I return to the Western Vaudeville Circuit for twenty weeks. My second year with them. I like vaudeville very much, and myself and merry band of singers and comedians make Rome howl when we make our entrance. My reception drowns the orchestra.

"My company consists of the following members formerly of the Primrose & Dockstader Minstrels: Geo. Primrose, Albert Primrose (my brother), Harry Sievers, interlocutor; Happy Jack Lambert, comedian; Jack Weir, comedian; Oscar Sidney, basso; Fred Holmes, top tenor; Wm. Haynes, tenor. We have just finished the California tour and have only lost two weeks in traveling since last January. My first part setting is quite out of the ordinary, consisting of two drops, two borders and leg drops, all of pure white satin with gold borders. My Western time will hold me West until March."

[EDITOR'S NOTE.—Mr. Primrose has made a great success in vaudeville and will, no doubt, continue in that line. The Dallas papers were most lavish in their praise of Mr. Primrose and his act.]

CLIPPER CLIPPINGS.

"Seven cities vied for Homer's birth with emulation pious: Salamis, Samos, Calophon, Rhodes, Argos, Athens, Chios." So far, Columbus, O.; Richmond, Va.; Lynchburg, Va.; Petersburg, Va., and Huntsville, Ala., lay claim to the birthplace of Al. G. Field. Mr. Field, in addressing an assemblage, began with these words: "In this beautiful city, one of the many cities in which I was born, etc., etc." However, little old Leesburg, Loudon County, Va., will never be ousted as the place and spot where Mr. Field first opened his eyes on the world.

All this to explain a ludicrous incident.

Two individuals laid a wager while the company was playing Birmingham, Ala. One wagered that Mr. Field was born in Huntsville, Ala., the other that he was born in Richmond, Va. One was a Virginian, the other an Alabamian. Then Frankie Miller, one of the old hands with the troupe was called to decide the wager. Frankie explained that the governor had lived two years in Huntsville, and spent his boyhood in Virginia, and that they both lost. The dispute was then more complicated than before. Frankie decided that they both lost and the stakes belonged to the stake-holder. The bettors had not seen through the joke up to the departure of our train.

The long heated period has expired, and cooler weather brought more comfort. Birmingham, Atlanta and Nashville saw a repetition of the big business that has greeted us everywhere. Nor did the downpour accompanying the tropical storm stop the crowds.

Visitors in groups have been with us. Jake Newman, the general agent of the Barnum & Bailey Show; Bob Campbell, Henry Pennypacker, Harry Black, and many others tarried a day with us.

Forest Adair, the best known real estate man in the South, presented Mr. Field with a flock of "roller" pigeons, the pigeon that does flips backward and forward in their flights. They will be an added attraction at Maple Villa Farm next Summer.

Mrs. Field, Pearl and little Field, accompanied by several guests from Columbus, will join us at Macon for their annual visit.

General business through the South is good. With cotton at 12½ cents farmers and merchants feel encouraged. There will be general rejoicing if the price goes higher.

The storm caused great damage in and near New Orleans, but up country there was but little damage. New Orleans has gone to work with a will to set things right, and as work is plenty for every man who desires it, money will be set afloat, and while the loss to corporations and planters will be great, it will fall on those more able to bear it.

The excessive heat and other causes have prevented a few of the shows down here reaping the rewards they deserve, yet conditions are changing and all shows that appeal to the public will do well South.

There will be the biggest gathering of the families of the members of the company in New Orleans ever. Everybody that has a wife or other relation seems to expect them in New Orleans. Bert Swor is already receiving invitations to be with relatives and friends in Texas. Bert was entertained by a lot of kinfolks while in Paducah. One young lady brought an immense bouquet. Bert naturally supposed the said bouquet would be flying over the footlights to him, and, to have the flowers more readily accessible, Bert purchased the lower left hand box for eight dollars. Bert fully instructed his wife, Amy, to post the fair bouquet holder as to the proper time to present the flowers. "When I come on to do my specialty will be the best time," he added. Bert has lost all faith in womankind—the cause—just before starting to the theatre with her bouquet she artlessly asked cousin Bert the best time to get these flowers to Jack Richards. BIRCH LOGAN.

"THE BEAUTIFUL VIRGIN" is the title of a new play by Harry Durant, which E. A. Weil has accepted for production in the near future. The play is described as a new modern romantic drama in three acts, the locales of which are in the Andes Mountains of South America.

THE STATE APPELLATE COURT, of Illinois, on Oct. 5, confirmed the decree of divorce granted to Mrs. Ernestine Rapp (Mme. Schumann-Heink) from William Rapp Jr.

NOW READY

THE NEW CLIPPER RED BOOK

AND DATE BOOK

For Season 1915-1916

It contains the names and addresses of Managers, Vaudeville and Dramatic Agents in New York, Chicago, Boston, Philadelphia, Pittsburgh, San Francisco, Canada; Music Publishers; Theatrical Clubs and Societies; Moving Picture Firms, and other information.

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VAUDEVILLE

BY JACK.

FISCHER'S SUIT AGAINST UNITED BOOKING OFFICE BEGINS.

MARTIN BECK A WITNESS.

Before Judge Learned Hand and a jury, in the United States Court, on Wednesday, Oct. 14, the efforts of Clifford C. Fischer, the booking agent, to prove that the United Booking Office was a "combination in restraint of trade" commenced.

In his complaint Fischer alleges that by action taken by some of the heads of the booking office he was barred from booking in their theatres. He further alleges that the H. B. Marinelli Co., Ltd., after the discontinuation of its Sherman lawsuit against the United Booking Offices was granted the right to book foreign acts, and that in November last, he (Fischer) was notified that the United Booking Offices would book foreign acts only through the H. B. Marinelli Co., Ltd.

After obtaining a jury, Attorney Rosenheim, representing Fischer, put into evidence many contracts that had been executed with the United Booking Offices, Percy G. Williams and the various corporations in which they are interested.

Martin Beck, general manager of the Orpheum Circuit, was the first witness called to the stand. His testimony had little bearing on the case, Beck only admitting his "long experience" in the theatrical business and his interest in some twenty theatres.

Oscar Hammerstein was called later as a witness in Fischer's behalf.

Fischer began his action against the United Booking Offices last April.

Former United States District Attorney Henry A. Wise is representing the Booking Offices, while Max D. Steuer is the attorney for Clifford C. Fischer.

FLORENCE MOORE WANTS DIVORCE.

Action for divorce was filed in Chicago last Friday, Oct. 15, against William Montgomery by Florence Moore, his wife, who alleges that he had a wife living when he married her.

It was not a surprise to their friends, as Montgomery and Moore separated some time last Summer, when Miss Moore signed "single" as a feature with the "Maid in America" company.

WILSON; THAT'S ALL.

George Wilson, the Emperor of Minstrelsy, is likewise the dean of black face monologists. Not that Mr. Wilson looks in the least deanish, for he carries his forty odd years very well indeed.

He played a Sunday night concert at a leading theatre in this city very recently, and had them laughing their heads off at his witticisms.

Mr. Wilson looks remarkably well, and he has been the recipient of lavish praise for his sterling act from managers, press and public, on his recently completed Western tour.

EVA QUITS AGAIN.

Throat trouble and a nervous breakdown again compelled Eva Tanguay to cancel her engagement at the Orpheum Theatre, in Brooklyn. She left last week for Chicago, where she will undergo an operation.

Her vaudeville bookings have been re-arranged.

MORE VAUDEVILLE IN MOBILE.

Sidney Berrey, formerly manager of the Lyric, Mobile, Ala., has the contractor at work on the property formerly known as the Orpheum Theatre, that city, which he will re-open about Nov. 1, with vaudeville and moving pictures.

The name will be changed to Lindsey Theatre, in honor of Martin Lindsey, its owner.

WILLA HOLT WAKEFIELD WEDS.

The announcement was made last week of the marriage of Willa Holt Wakefield to Arnold Foerster, a non-professional. The ceremony was performed at the Waldorf-Astoria Hotel on Tuesday, Oct. 12. Miss Wakefield will continue her vaudeville bookings.

CHARLOTTE PARRY OPENS.

After being abroad for several years, Charlotte Parry has been handed contracts to present her successful one act playlet, entitled "Into the Light." She opened her tour last week, at the Prospect Theatre, in Brooklyn, and will play the entire Keith Circuit.

TRACEY AND VINCENT.

Songdom's latest contribution to the vaudeville ranks, Tracey and Vincent, returned to New York after playing all the New England time for the United Booking Office.

They will shortly open in New York for their initial appearance in this city.

TWO FEATURES IN ONE.

One of the newest Fall "Revues" that will shortly make its appearance will feature for the first time jointly in vaudeville Sophye Bernard and Lou Anger. It will be one of the most elaborate seen yet, and is called "Safety First."

OPERA TO VAUDEVILLE.

Clementine De Vere, formerly of the Metropolitan Opera House, has accepted contracts from the Proctor Circuit. She will open at the Fifth Avenue Theatre, Thursday, Oct. 28. She will render selections from "Martha."

A LAUDER FEATURE.

The Al. Golem Troupe opens with the Harry Lauder Show Nov. 15, 1915, Richard Pitrot having had their Pantages tour postponed. The Lauder tour is under the direction of the "Sissom" Amusement Corporation.

FOR EUROPE.

Mrs. Raffayette, with her troupe of dogs, left Oct. 14 on the *S. S. Helig Olav* for Copenhagen, where they are booked by Richard Pitrot on a tour through Scandinavia, to open at the Tivoli, Christiania, in November.

FANNIE BRICE JOINS "HANDS UP."

Vaudeville will miss one of its biggest headliners in Fannie Brice, who joins the "Hands Up" company. Miss Brice had her agents cancel her vaudeville bookings, as the nducements offered by the show were so good that she was forced to accept.

MAE FRANCIS,
A Singing Feature in Vaudeville.

IRENE FRANKLIN FOR VAUDEVILLE.

Irene Franklin and Burton Greene left the "Hands Up" company, and will return to vaudeville in the near future. She has been offered a handsome contract from the U. B. O., but is undecided what to do.

DARLING TO TAKE REST.

Al. Darling, manager of the Colonial Theatre, in New York, who recently went under an operation for throat trouble, will rest up a few days before assuming charge of his house again.

It is unfortunate that the ailment came to Mr. Darling at this time, as he was doing some capable work at the Colonial.

GILLEN IN MT. VERNON.

Tom Gillen ("Finnigan's Friend") opens his Fall season at Proctor's Theatre, in Mt. Vernon, the regular opening of vaudeville at this house.

Tom has been idle but a few weeks in the past year, his work being in popular demand. Jenny Jacobs, of the Pat Casey offices, is his booking agent.

RETURNS TO VAUDEVILLE.

Johnny Stanley, whose absence from vaudeville has been noticed of late, will shortly make his reappearance with Anna Gold, in a classy singing and dancing specialty.

PINARD IN NEW ACT.

Al. Pinard, who has been Summering in Staten Island, expects to shortly produce a new act, with his wife.

VAUDEVILLE IN MT. VERNON.

The annual season of vaudeville was started last Monday, at Proctor's Theatre, in Mt. Vernon. Motion pictures will also be shown.

SEEKING NEW HONORS.

Lillian Kingsbury, who has achieved much success in the Middle West, will shortly make her appearance in New York in a new war playlet entitled "The Coward."

STILL DOING IT.

ELGIN, Ill.—Sherman and De Forest and company, in "A Jay Circus," made a big hit at the Grand, first half week of Oct. 11. Schooler and Dickinson, "The Boy Paderewski and the Girl Soprano," also scored well.

MADISON BACK FROM COAST.

James Madison is back on the job in his New York office, after a three months' visit to his old home town, San Francisco, where he combined business with pleasure.

BELLE REMLEY is doing straight with the Merry Makers, a girl act, headed by Jim Bennett.

THE FOUR BOISES are playing in Dublin, Ire.

RALPH HERZ, working the U. B. O. Circuit, is giving THE CLIPPER credit as "leader of all the theatrical journals" in one of his feature songs.

LITTLE DORIS CHERID is making strides toward bigger things later by her work with the Gardner, Vincent Company. She was formerly with Henry Dixon's Big Review.

WILLIAM RENO recently arrived in Providence, R. I., from the West.

MUSICAL BUSKIRK is now playing time around Boston.

JOHN GREENE, formerly of the musical team of Allen, Green and Rose Lucier, has retired from the vaudeville field, and is now employed in the jewelry firm of Leach & Garner, at Attleboro, Mass. Mr. Allen and Bro. are manufacturers of jewelry in the same town. Rose Lucier is with the Lucier Family, at Onset Bay.

PHIL MORTON, the Irish comedian, is still doing nicely in the West.

BARNEY FINN and wife will open on the Webser, Fisher & Levey Circuit shortly.

WILLIAM ROSS, one time a partner of Gaffney Brown, is now producing Broadway productions with his company in the Middle West. Gaffney is anxious to hear from him, care Hotel Rexford, Boston.

BEN WALKER is now working with Harry Mantell, late of Hafford and Mantell.

THE GARDNER, VINCENT CO. is playing successfully in Boston and vicinity at present.

MANAGER STANTON now has the Franklin Park Theatre, Dorchester, Mass., a two-a-day house. It is booked through the U. B. O. Family Department.

FOX and WARD write that they are still resting at their Philadelphia home. This team has been together as partners for forty-five years, and if they continue together for five years more they are to receive a monster benefit.

JERRY CUNNINGHAM jumped from Philadelphia to Boston last week. Jerry was bred and born in Boston, and this was the first time in forty years or more that he had been in his home town. He has resided for a good many years in Philadelphia.

WILLIE UFERT is the pianist at Moss & Brill's Jefferson Theatre.

PETE GRIFFIN is playing Boston, his home town, after an absence from Beantown for five years.

DAN HART, the veteran comedian, formerly of Dan and Gussie Hart, has headed toward the far Northwest.

SAM J. RYAN has again posed successfully, this time in an important role in "The Spender."

THE MUSICAL HOLBROOKS are doing well in Chelsea, Mass., looking after their extensive properties. They will soon put out one of the finest and most expensive musical acts in vaudeville.

A RECENT program of the Circus Oscar Carre, Amsterdam, Holland, includes: Cincinnatis, juggler; Maurice and James Kruk, dancers; Leslie Brothers, musical comedians; Stella Fontain, Wulff's dogs, Harry Atkinson and Chevalier Thorn.

CHRISTINE ZABELLE will appear in vaudeville with Earl Benham.

MARGARET ROMAINE is recovering from an operation for appendicitis.

GEO. M. DEVERE played the City Theatre last week and scored heavily. He is at the Bijou, in Brooklyn, the first half, and then to the American, in New York.

LEW WYGAND, formerly of Wygand and Wygand, has a motion picture house in Westbury, L. I., N. Y.

ED. HAYES' (Hayes and Lytton) former home in Milford, Mass., was recently destroyed by fire.

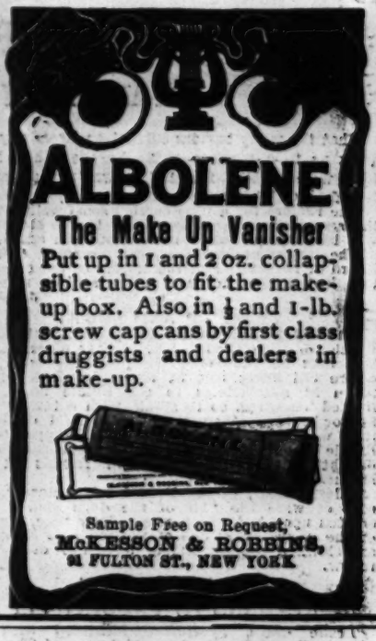
HARRY MOUNTFORD AGAIN WITH WHITE RATS.

ELECTED AT SPECIAL MEETING.

Harry Mountford was again elected as International Organizer of the White Rats and the Associated Actresses of America at a special meeting held for the purpose at the Rats Club house Thursday afternoon, Oct. 14.

Mr. Mountford held the same position back in 1911, but resigned after a clash of opinion as to the policy of the organization. His action towards the theatrical managers at that time is said to have been the cause for the dissension.

He will travel from city to city with the intention of making every actor and actress a member of the organization. He formally took over his office again at a special meeting that took place Tuesday evening, Oct. 10. Frank Fogarty occupied the chair. Fred Niblo and Junie McCree, past presidents, and Geo. Delmore, past vice-president, was in attendance, as well as the regular officers.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THE COLUMBIA CONCERT.

Two good houses Sunday, 18.

The bill included: The Rackos, acrobatic couple; Joe Towell, pianologue; the Musical Spillers, harmonists; Elliott and Mullen, black face couple, in singing and dancing; "The Doctor's Orders," dramatic sketch by three men and a woman, which went over very nicely; Conlin, Steele and Parks, in their lively act; Stone and Hughes, in a dancing act; including ballroom and spectaculars, such as the hypnotic and the Pierrots.

The Courtney Sisters in a pleasing repertoire of songs, including an opening medley, "Song of Songs," "I Didn't Think You'd Care" and, in response to the insistent applause, a little song of farewell; and the Navigators, in sailors' garb, with a nice routine of spectacular leaps and tumbling.

STEPPE PLANNING GIRL ACTS.

Harry Steppe, well known burlesque comedian, now in town with the Girls from the Follies, is laying plans for several "girl acts" next season, and will probably produce three for the small time. Steppe will appear in one himself, and the other two will be produced under his direction. Steppe has worked every Summer in vaudeville for four years, several seasons with a small girl act, and last season with a partner, George Martin. Next year he will go into production on a big scale. His big act will be called Harry Steppe and his Follies Girls, in a new musical comedy, "Step Lively."

KENT AND BENNETHEUM TOUR.

Billy Kent, well known dancing master, and Myrtle Bennetheum, one of Reading's (Pa.) leading terpsichorean exponents, will enter vaudeville presenting a refined singing and dancing act, starting with four weeks on the Keith Circuit.

The Dixie Banjo Orchestra (colored) will assist in the production.

A competent assistant from New York will go to Reading and take charge of Kent's dancing academy during his absence.

THREE MORE PANTAGES.

It is reported that theatres at Great Falls, Helena and Butte, Mont., will be added to the Pantages Circuit.

VAUDEVILLE HAS MOVIE STAR.

Mary Miles Minter, one of the youngster stars appearing in big photoplays, appeared personally at each evening performance at Loew's Greeley Square Theatre, Monday, Tuesday and Wednesday of this week. She appeared in connection with the showing there of the film, "Emmy of Stork's Nest," in which she is starred.

LOEW SPLITS ROCHESTER.

The Family Theatre, Rochester, N. Y., a Loew house, began the two bills-a-week policy on Monday of this week, the change of shows occurring Mondays and Thursdays.

ANOTHER LOEW HOUSE IN BROOKLYN?

There is talk about another Marcus Loew Theatre in Brooklyn. The plan is to remodel the large building at Grand Street and Graham Avenue, now occupied by the receivers of the I. S. Remson Manufacturing Co.

The nearest house Loew has in that section now is at Broadway and Stockton Street.

The location is an excellent one, as the section is thickly populated.

SHERMAN'S TABS.

The tabloid plays of Robert J. Sherman (young Bob) are rapidly becoming favorites. "Bill" Turner, manager of the Turner Stock Co., which is considered the best of the tabs in and around Chicago, used one, "The Westerner," then lost no time in getting others as soon as they were released by the Chicago Manuscript Company (Alex Byers), for whom Mr. Sherman has written many plays.

NEWTON'S DOINGS.

Raymond and Bain, in Harry L. Newton's novelty act, "Locked Out," open on Pantages' time Nov. 8, direction of Schallman Bros.

John Maurston and Joan Storm will shortly appear in vaudeville in a vehicle by Harry L. Newton. Two of the largest Western circuits have already made bids for these artists' services, as the act is touted as being a distinct novelty.

FROM EVANSVILLE, IND.

Geo. Damerel, he of "Merry Widow" fame, was back in a dandy comedy skit with music. With his pleasing smile, dancing feet and delightful personality, he was again the favorite with all.

John P. Wade and company presented a most entertaining sketch, "Marse Shelby's Chicken Dinner." Wade, as the darkey, does excellent character work.

LYLE AND HARRIS.

Cecil Lyle, "the boy baritone," who was a feature with Billy Allen's Musical Comedy Company for two or three seasons, recently finished thirty-eight weeks' "single" work in the Southwest. He is soon to go vaudevilling with a partner, Virginia Harris, on the W. V. M. A. time, in a singing, dancing and musical act.

A NEW LOEW FEATURE.

Constantino Bernardi, the protean actor and quick change artist from Europe, has been signed for a long contract on the Marcus Loew Circuit, and opened at Loew's Seventh Avenue Theatre Monday, Oct. 18.

KABARET KIDS SCORE.

Reed and Gibson, "The Kabaret Kids," were a big hit at every show at the Cutler, Helena, Mont., week of Oct. 10.

The team is making good over the W. V. M. A. time, getting flattering press notices in every city.

LOEW'S ORPHEUM IN BOSTON TO OPEN ABOUT JAN. 1.

The Orpheum Theatre, Boston, now in course of re-construction, is announced by Marcus Loew to re-open about the first of January.

NO SALARIES.

Acts playing the Juneau Theatre, Milwaukee, week before last received no salaries, all receipts being attached.

S. & C. SHOWS.

The Sullivan & Considine road shows are now playing two days in Great Falls and Helena, Mont. In Helena the Western vaudeville play two double acts a week at Cutler's Theatre.

BILLIE SHEETS' PARENTS DEAD.

We are requested to notify Billie Sheets (Whittier Barefoot Boy) that his mother and father are dead.

SYLVIA CUSHMAN, former ingenue with a stock company in Boston, contemplates going into vaudeville.

FRED THOMAS and COMPANY started on a ten weeks' route this week from the Empire, Rock Island, Ill., with Kansas City, Omaha, Sioux Falls, St. Paul and Duluth in line.

HARRY THOMSON celebrated his fifty-eighth birthday, Oct. 12, at his home in Brooklyn, and extends sincere thanks to his many professional friends for their congratulations. At a recent Sunday engagement at Miner's Bronx Theatre, he went on next to closing the show, and made a big hit. He also was a big success last Sunday evening, at Hurtig & Seamon's.

THE FOLLIS SISTERS and LE ROY, a neat little three act, are playing the Proctor time.

FRED LYONS. BILLY CRIPPS. JEROME DALEY. AL. RAUB.

The Volunteers, one of the cleverest quartettes appearing in vaudeville. They are making a special feature of L. Wolfe Gilbert and Anatol Friedland's latest hit ballad, "My Sweet Adair."

NO WHITE RATS' STRIKE.

RE-ADJUSTMENT OF THINGS GENERALLY.

That the many rumors current on Broadway last week as to a possible strike by the White Rats' Club were without foundation, was the statement issued by Chief Rat Frank Fogarty.

The rumors for a time carried some weight when the announcement was made that Harry Mountford was back on the job in his old position again.

The statement issued was to the effect that the Board of Directors and the officers of the organization had decided to take action against many of the small time managers and booking agents that make a practice of canceling acts without due notice, and taking advantage of performers in many other ways.

Since Mr. Mountford resigned some years ago many abuses have sprung up, and he will make a splendid leader in the fight to overcome them.

The well wishes of the entire profession are with him in the crusade, and that he will succeed can best be judged by the aggressiveness shown by him during the campaign of 1911.

FEED UP AND SHOW.

The bi-yearly club show was given by millionaire Riddle, of Glen Riddle, Pa., at that place, Oct. 7. Ten acts of vaudeville made up the show, the entire bill being met at the railroad depot and taken in automobiles to the Riddle home, and riddled 'emselves, so to speak, with a turkey feast fit for a king—then those that could do better than waddle from the Riddle table, shipped to the Riddle Opera House and did their turns to the delight of the employees and friends of Mr. Riddle.

Eileen Rosar, of the Four Musical Rosars, who sort of were the "hit of the durn show," commented upon it all as a grand, jolly time, and one of the shows every one of the ten acts enjoyed—and Million Dollar Riddle a prince of a good fellow.

RETURNS TO VAUDEVILLE.

Leslie Clare, heretofore identified with the "movies," and in the successful role of Thankful, in "Hackins' Run" and in the title role of Kitty Duffy, opened last Sunday, at the Grand Opera House, Brooklyn, in "The Secret," opposite Jack Walters, who returned to the dramatic-comedied playlet after four weeks' absence.

After the first performance, which registered an emphatic hit for both players, Miss Clare was congratulated, in person, by Mrs. Earnest Cortis, the wife of the author and producer, for her convincing and able interpretation of the lovable and sympathetic Jane Lamb, in Mr. Cortis' second and more interestingly revised edition of his entertaining sketch, booked for a long period on the Loew time houses.

Under the painstaking tuition of Mr. Cortis, Miss Clare has developed such marked dramatic ability that she is promised a feature role shortly, in another and much larger vehicle of the Cortis brand.

BOWERS' TROUBLES PATCHED UP.

Freddy Bowers, who opened at the Palace Theatre several weeks ago and made such a good impression with a new act, has, no doubt, patched up his trouble with the booking office, as he is again working.

It seems that his salary was a little in excess of what the booking office figured, and after a little wrangling he refused to play the Orpheum Theatre, in Brooklyn.

ALEX CARR'S SKETCH.

The act presented by Alex Carr recently at the Palace, called "An April Shower," brought one back to David Warfield, in "The Auctioneer." The act was written by Edgar Allan Woolf, a really clever playwright, and we were very much surprised to find his name on the program as the author, as he has written some wonderfully clever sketches along original lines.

MARCUS LOEW'S COAST TRIP.

What Marcus Loew will accomplish during his Coast trip is causing some very wide speculation in New York. It is known that since relinquishing his holding of the Sullivan-Considine Circuit he has been on the lookout for locations to build. He has even gone so far as to consider the other well known circuit on the Coast, in all probability Pantages.

MIDGLEY AND CARLISLE JOIN HANDS.

A surprise was created last week when it became known that the old team of Midgley and Carlisle had joined hands again, and would open on the Proctor time. They separated some nine years ago, and at that time were considered quite a vaudeville attraction.

CASEY HAS MOTION PICTURE DEPT.

In line with other agencies, Pat Casey's office last week installed a motion picture department with the intention of bringing the legitimate stars before the powers that be in the motion picture world.

McINTYRE AND HEATH GOING BIG.

Vaudeville has greeted "The Ham Tree" favorites with open arms in Chicago and St. Louis. This week they are in Memphis. Next season they go out again in musical comedy in "Back to the Livery Stable."

WATSON AND DELANEY DOUBLE UP.

Harry Watson and Jere Delaney, who did the comedy and straight roles with B. A. Rolfe's "Lonesome Lassies" last season, have doubled up, and are playing Miles, Cleveland, this week.

SOME ROUTE.

The Farber Girls, through the Pat Casey Agency, just received bookings to the extent of fifty-six weeks over the United time. They open this week at Cincinnati.

DANCE CRAZE IN LONDON ABOUT OVER.

That dancing has finally met its Waterloo in London was shown last week when the management of the Savoy Hotel, the leading hotel in London, announced that hereafter no more waltzing or turkey trotting would take place in the Winter Garden.

It seems to be the death knell of the dance craze in England, as the Savoy has always been the creator of fashion.

JIMMY MONACO FOR VAUDEVILLE.

The lure of vaudeville is too strong to resist. So says James V. Monaco, the well known song composer. He is now rehearsing an act with another member of songdom, and will shortly make his initial appearance in vaudeville in the East. This is not his first venture in vaudeville by any means, as he played time in Chicago some years ago before coming East.

INCREASES HOLDINGS IN MIDDLE WEST.

C. J. Allardt, one of the Allardt Brothers, who control a number of vaudeville houses through the Middle West, has taken over the Boyer Opera House, Kendallville, Ind., and the Jefferson Theatre, at Goshen, Ind. He has announced that for the present he will give a combination of motion pictures and road attractions.

CARRIE DE MAR FOR VAUDEVILLE.

After an absence of nearly two years, Carrie De Mar will most likely be seen in vaudeville again. Tempting offers are being made to her by the United Booking Office, and it is not at all unlikely that she will be a feature at the Palace, in New York, as her initial re-appearance.

HAP WARD RUNNING A HOTEL.

"Once an actor, now a hotel proprietor" is the title the friends of Hap Ward are giving him when they heard that he had purchased the Fern-Croft Inn, near Boston.

Chas. Sturges, the well known advance man, has been selected as the business manager.

MASLOFF A PRODUCER.

Irving Masloff, of the Jos. W. Stern Co., has branched out as a vaudeville producer, and as a first attempt offers Dan and Marty Cross, in bag punching and shadow boxing. Leach Cross will act as referee. The act was written by L. Wolfe Gilbert.

JULES MIGHT TRY.

Jules Ruby, who was ousted some time ago by the Proctor circuit, after a connection of many long years, says "he might be induced to begin an action" such as Clifford C. Fischer is having tried before the United States Court. Jules has decided to wait until he sees what Fischer gets.

RATHER VAUDEVILLE THAN JAIL.

Charles Abearn, who spent a few days in Ludlow Street Jail for failure to pay his wife some back alimony, will shortly start his vaudeville tour. A compromise was entered into by both parties, when Abearn abreed to pay some of the back installments.

TO BE TRIED SHORTLY.

Anthony and Ross, who were arrested some time ago on the charge of stealing a truck, will shortly be tried in Chicago. They were bound over to the Federal Grand Jury in that city, last week.

QUITS VAUDEVILLE.

Montreal, Can., will be minus another vaudeville show when the Imperial Theatre in that city substituted motion pictures for vaudeville last Monday, Oct. 18.

VAUDEVILLIAN SHOT?

The report has reached New York that Giovanni Molasso, producer, was shot by a dancer named Guerro, at Buenos Aires, South America.

STETSON and HUBER played the Globe Theatre in Kansas City, Mo., last week, meeting with success in their new act in one.

Giving up the vaudeville stage some time ago for song writing, Halsey Mohr will return to vaudeville in a new act, with Helen Arthur.

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CHICAGO, ILLINOIS

Colonial (Al. Darling, mgr.)—There are plenty of good entertaining values incorporated in the Colonial bill this week. Monday night the attendance approached capacity.

Motion pictures opened as usual.

The vaudeville bill proper started off nicely with ADONIS and his DOG. Adonis is a master of stagecraft and knows how to place his act in the best light possible before a vaudeville audience. The equilibrist made a corking opening number.

MANUEL QUIROGA, the young Spanish violinist, played three classical selections. He is a musician, who has complete mastery of his instrument. His technique in the difficult "Zephire" selection by Rubay is something to marvel at.

BILLY GOULD, single, contributed a nice selection of songs and talk. He was a hit. (See New Acts.)

MASON and KEELER presented their familiar one act farce comedy, "Married." It is full of laughs, and the players never missed a chance to score. This is an act that seems to grow better each time it is seen.

"THE BRIDE SHOP," a pretentious tabloid musical comedy, contains an excellent comedian in the person of Andrew Toombes. His dancing is also a big asset to the act. The women in the audience seemed highly pleased with the fashion show incorporated in the offering. "The Bride Shop," however, needs a new set, as the one in use is a trifle shop-worn and travel-stained.

DOYLE and DIXON danced nimbly in their own delightful fashion, and delivered, acceptably, three or four conversational songs. Everything they did went over with a bang. Doyle and Dixon is an act that appeals apparently not only to the higher priced sections of the house but to the gallery as well. The Colonial audience gave them a great send off.

DOROTHY JARDON, assisted by a pianist and numerous costume changes, rendered "Come Back to Yo' San," "Araby," "Dear Old Irish Songs," "Dreamy Spain" and "Love, Here Is My Heart."

It comprises an excellent repertoire for her, and next to closing she was a solid hit. "Araby" seemed to be the best liked song. Possibly the way she sings it counts for something in the manner it was received.

THE KERVILLE FAMILY of four is a foreign act. The man of the act makes a billiard ball do all sorts of stunts with the aid of a head contrivance, a cue and a small especially cushioned table.

The Kervilles made a good closing number.

Phyllis Pell, a singer, retired from the bill after the matinee performance. *Hex.*

American (Chas. Potsdam, mgr.)—The bill this week is scarcely up to the standard of this popular theatorium. Probably a relapse after a week of Sylvester Schaffer.

The opening act was DE WITT STEWART and SISTER, at least that's what the card read. We remember him best as De Witt Young. But, no matter what the name, he gave a remarkable exhibition of unique juggling that went deservedly well.

RITA RUDD did an aerial act, and did it well.

EDITH HELENA and her wonderful voice also pleased. Miss Helena also imitated the violin with her voice.

CAPT. WEBB and HIS SEALS are not strangers to metropolitan audiences, but these truly marvelous performing animals are worth going many times to see.

COOPER and RICARDO entertained during their allotted time.

And then came the WILSON BROS., the added attraction. They were billed as comedians and singers. They certainly can sing, and that went big.

JORDAN and DOHERTY. Burt Jordan, who used to set them wild at Keith's old house on Eighth Street, in Philly, twenty years ago, with his eccentric dancing. Miss Doherty is one of the Doherty Sisters, a clever sister act—also a little ways back. Monday they repeated former triumphs.

CATALINA and FEIBER, in a splendid singing and piano act, were a genuine hit. A "dope" song by one of the men was an artistic bit of work.

KING and KING should have been King and Princess. The little lady with this act was a delight to behold. Her demeanor was so natural and refined that we cannot refrain from making mention of it. They did an acrobatic act *par excellence.*

S. MILLER KENT can usually be depended on to give us something out of the ordinary. "Mr. Graves" is a sort of crook sketch, finely acted by Mr. Kent, a lady and a couple of men. The Frenchman's articulation was faulty; otherwise there were no complaints. *Le Roy.*

Palace (Elmer F. Rogers, mgr.)—EVELYN NESBIT and JACK CLIFFORD (New Acts), in an entirely re-arranged singing and dancing offering, are headlining the show here this week, splitting honors (in the billing) with the PALACE FALL FASHION SHOW, which is on its second week, featuring Emilie Lea, one of the most graceful dancers that ever raised a dancing limb on the Palace stage. Miss Lea's side-kicking hit the Palaceites for a solid lengthy applause, while Patricia O'Connor's toe dance also scored its worth. The act ran forty-nine minutes Monday evening.

HARRY BREEN was on too early to reap the proper "going" he usually enjoys with his nursery rhymes and "nut" stuff.

TEN EYCK and WILBY opened, after Fred Daab's orchestra's overture and the Pathe Pictorial, in a series of poses and classical dances that display as much strength in the man as the grace about both. A solid tramp of late comers detracted from their offering, that is far away from the "handful" of double classic dancing turns still in existence. The "Barrarole" and hoop dances, their best, drew half their value—due to the tramping.

EVEREST'S NOVELTY CIRCUS followed Breen, and had 'em seated for it. The Everest monks are an amusing, well trained bunch, and the comedy orchestra kept the house awaiting laughs all the way.

RAY SAMUELS drew almost as much applause on her entrance as she did for all her five numbers put together. Miss Samuels appears to be much in need of new songs.

IMHOF, CONN and COREENE opened the second half of the bill, and cleaned the house of laughs. Imhof grows funnier every day—and if he ever gets laughing at Roger he's going to "bust" that "supporting" belt he's sporting. "Surgeon Louder" never went over better than it did here this show. The bill needed "him."

Following Nesbit and Clifford, LYONS and YOSCO, favorites everywhere, worked in their same good way and used one encore. They are opening with "If We Can't Be the Same Old Sweethearts," followed with "Little Bit of Heaven" for the harp solo. "A Girl in Dixie in the Days of 1860" is reaping good results to close with, with "Marguerita" for the first extra number.

The TWO FLYING MARTINS, in their daring and speedy work on the double trapeze, put a grand bang of a finish to the show, just before the Daabites shut up the house with "Song of Songs" for the exit march. *Tod.*

Harlem Opera House (Harry Swift, mgr.)—That the program presented here this week was just what the Harlemites wanted was attested at the Monday night's performance. Each act individually scored heavily in their respective positions.

The regular bill opened with the LEACH LA QLINLAN TROUPE of two women and one man, who are well known in the sawdust ring. Some very capable wire work was performed by the man, the wire being held by the teeth and head of the young women.

BLACK FACE BILLY MORSE offered an entertaining line of talk and a few songs, and scored one of the hits of the program. If Billy would invest a few dollars and take out some of the rough spots in his monologue he would be suitable for the big time. A song called "I'm Brave, But Careful" was used as a finish and created roars of laughter.

A sketch, called "CHIEF OF THE SECRET SERVICE," played by four people, two men and two women, met with only fair success. While the idea is good the story could be better worked up. All are capable actors and handle their characters well.

COUNTESS ROSSI, assisted by a tenor and a pianist, sang several operatic selections, and gave much class to the bill. The Countess sang in her usual fascinating manner, and was helped out greatly in her double number by the tenor, who also possesses a splendid singing voice. The pianist contributes a solo that earned him a few bows.

HARTLEY and PEACAN, sounds like a "nut" act, but believe us it is some singing and talking offering. The young woman works up much comedy in a crying stunt, with the young man as an excellent feed. They open with a song called "To Lou," that went over nicely. They follow with talk about married life, that took well. "Come Back to Dreamland" was their closing song, and brought them four bows.

GEORGE HENRY TRADER and COMPANY, of three people, presented a sketch, called "The Hate Child," and proved a big feature. (See New Acts.)

THE COAL MINERS SEXTETTE of men, while possessing good singing voices, would greatly benefit their performance by using one or two popular songs to show the audience just what they can do. The lights are down almost during their entire performance, presumably to give the effects of a coal mine, but the drop showed a garden scene. All of their songs are of the "When Mother Was a Child" variety, and while seemingly to please, an up-to-date song would have proved beneficial.

BILLY BURKE presented his latest tabloid, called "Limousine Romance," featuring Tom McRae, assisted by five pretty girls. The story, as the title of the skit implies, has to do with automobiles. The girls' auto has broken down and they go into a country garage to have it repaired. McRae is the helper, and with his hair-lip talk gets a lot of comedy out of some very poor material. Songs also play an important part in the entertainment, and the two offered scored. *Jack.*

Alhambra (Harry A. Bailey, mgr.)—Bill this week: Fritzi Scheff, Fox and Dolly, Craig Campbell, Avon Comedy Four, Williams and Wolfus, Harry Hayward and company, Arco Bros., Ward and Cullen, and Corio and Dinns.

Plaza.—This house resumed the vaudeville and picture policy Oct. 18, the initial bill including: The Carr Trio, Dave Roth, De Vere and Malcolm, Holmes and Holliston, the Eight Black Dots, and the feature picture of Kathryn Osterman, in "The Bludgeon."

Proctor's One Hundred and Twenty-fifth Street (John Buck, mgr.)—Fairly good business rules, with six acts and pictures. For first half of this week: Walsh, Lynch and company, Tom Mahoney, Phillippi Four, Richard's seals, Follis Sisters and Le Roy.

NEW VAUDEVILLE ACTS.

James William Fitzpatrick and Co. (Dramatic Sketch).

THIRTY MINUTES, ONE, FULL STAGE.

Prospect.—James William Fitzpatrick and company offer a novel and well constructed little comedy drama that tells a story concerning crooked politics, graft, life in the underworld, etc. It is interesting from start to finish, and contains plenty of bright dialogue and several good situations. Peculiar to say, no women are included in the cast.

Fitzpatrick is a reporter in search of vindication for his father, a dismissed police captain. He meets a tramp on the street and both enter a house apparently with the idea of committing a robbery. While in the house the reporter, who knows what he is doing all the time, for incidentally he has selected the home of the political grafter who ruined his father, discovers evidence that convicts the political leader of some very choice grafting.

During the action the dialogue between the tramp, who is not let into the secret until the finish, is highly enjoyable and numerous laughing points are cleanly registered. John F. Honan makes a capable assistant for Mr. Fitzpatrick. Honan's conception of the tramp role is legitimate in every way. John E. De Lange also makes a convincing ward man detective. The act is a novelty in the way of tabloid melodrama, and with more playing should become a standard offering. *Hex.*

Harry Green & Co. (Sketch).

FULL STAGE, 40 MINUTES.

Fifth Avenue.—A high grade act was this, comedy predominating, but some drama is injected. Its title is "The Cherry Tree," written by Aaron Hoffman.

Mr. So-and-So is much older than his wife, and, of course, is rich. The wife has an affair with a tobacco salesman.

The old geezer is suspicious of Mrs. Frau, and complains that there is no truth in the world.

Enter truth in the guise of Geo. Washington Cohen, with a wallet containing $2,000, lost by a member of the rich family.

The elderly personage offers Cohen $10,000 to work for him (Mr. Elderly). All he must do is to tell the truth, and Cohen, who was but human, took the job, and sticks manfully at it, thereby causing many laughable situations.

Cohen saves the wife from disgracing herself and husband, and later lies like a gentleman to save the wife's good name.

The sketch was capitally acted by Mr. Green, assisted by a lady and three men.

There were laughs galore; good, clean legitimate ones.

We presume Mr. Cohen was acted by Mr. Green. He gave a finished performance. The rest of the cast was thoroughly acceptable. *Le Roy.*

Nesbit and Clifford (Songs and Dances).

12 MIN.; ONE, TWO AND FULL STAGE (SPECIAL SETS).

Palace (Oct. 18).—Evelyn Nesbit and Jack Clifford are offering the best turn they have yet been seen in here this week, with the "class" of it improved far over their previous song and dance turn. Opening "in one," for opposite entrances, they go right into a special pretty garden set "in two," with Miss Nesbit singing "Tumble In Love" to the voiceless but dancible Clifford, on a rustic bench. She discards a showy yellow cloak to a solid silver gown before singing (that vied with many shown in the Fashion Show act on the same bill). Then "in one" (special red drop), and changed to light green and blue wrap, she solos "When You're In Love With Someone" in as good voice as her first, and then to full stage (purple velvet close-in), the "Evelyn Fox Trot" and "The Clifford Trot" are danced. Miss Nesbit making a change of discarding cloaks for each. The neck-whirls, with the final one under flicker spot is still used for their finish, Clifford being "saved" for it. All of Miss Nesbit's wardrobe is showy, while Clifford makes a change from Prince Albert to dress suit for the speedy dancing. Just "better than what they've offered before" speaks well for them. Melvin Franklin is their musical director. *Tod.*

Craig Campbell (Tenor).

15 MIN., IN ONE.

Colonial (Oct. 15).—Billed as "The Distinguished Tenor" Craig Campbell scored strongly with the Colonial audience above date. Not a marvelous tenor voice does Campbell possess, its volume seldom getting loose from within, but when he hits the Olcott and Mack "sweet finishes" the smoothness of his delivery lands him in favor. After an Italian number he sang "I Hear You Calling Me" and three others, all reaping success here, while his pianist, Josef Martin, carved off a nice slice of applause with his classic selection, though it was rather too long. Campbell is a dapper looking chap with a crop of curly blonde hair and more real personality about him than most vaudeville tenors. *Tod.*

Harry Girard & Co. (Musical Comedy Tabloid), "The Luck of a Totem."

30 MIN., OPEN IN ONE, CLOSE FULL STAGE.

Prospect.—Harry Girard and company present a musical comedy tabloid entitled "The Luck of a Totem," that almost becomes a melodrama at times with the singing and music as a side issue to the heavy dramatics. The story concerns a girl who has been brought up in Alaska in ignorance of her true parentage. Her guardian she thinks her father. He is a comparatively young man; she, at the opening of the act, a pretty and youthful miss. Naturally the guardian is in love with his ward.

Confiding the secret of her parentage to no less than four men, the truth soon leaks out, via a Half Breed villain. Half Breed is in love with the girl, too, of course. Naturally enough she spurns Mr. Half Breed. This causes considerable hard feeling on his part, and results in the end in his being shot to death by her guardian, who eventually, after explanations are made, marries the girl, and all ends happily.

There is much extraneous dialogue, little intelligent action, and a male quarette with good singing voices, concerned in the act.

Opening in one with a vocal and dancing number, the act goes to full stage, and the melodrama starts immediately. The tabloid, written by Joseph Blethen Jr., Harry Girard and Oliver Morosco, needs revision badly. In its present form it is an unwieldy and long drawn out entertainment of doubtful value. The scenic accessories are excellent, and the act is well staged. Harry Girard is the hero, Agnes Cain Brown, the heroine, and Tom Jafolla a very effective "heavy" man. In fact, the "Half Breed" is the most human character in the whole offering. *Hex.*

George Henry Trader and Company (Dramatic Sketch).

14 MIN., FULL STAGE.

Harlem Opera House (Oct. 18).—"The Hate Child," presented by George Henry Trader and two young women, proved one of the most exciting and entertaining one act playlets the patrons here have witnessed in some time. While no announcement has been made as to the author's name, he has constructed a playlet that should soon find its way on the big time.

The story in brief tells of a son, a "hate child" he calls himself, who has become tired of himself and the world in general, and during a fit of insanity plans to murder his mother, who, it seems, dispised him from his youth. While he is on the verge of strangling her his better self appears before him and upsets his plans.

Mr. Trader was the son, and his work was the best the writer has ever seen him do, and that includes the good old Murray Hill Theatre Stock days. It may be that at times he was a little too dramatic, but this fault will wear off after several performances.

His supporting company was excellent, particularly the young woman who played the mother. The other member had little or nothing to do. *Jack.*

Billy Gould (Songs and Talk).

18 MIN., IN ONE.

Colonial.—Billy Gould is offering a polite single this week at the Colonial. As usual, Billy is unapproachably dressed in evening costume. There is class in his appearance and in everything he does.

Opening with a song about song writers that boosts Geo. M. Cohan, Gould delivers two or three highly acceptable numbers, followed by a bright routine of well told stories. Most of these are Irish, and Billy tells them in original fashion. Closing with a song written by himself he introduces a little comedy diversion in the way of different city's "walks" as performed by their respective yeomanry. The Philadelphia walk got the usual laughs. Philly is always good for "local" gags, it seems.

Billy Gould, single, is an act that will add tone to any vaudeville bill. *Hex.*

Cecil Kern and Company (Sketch).

IN TWO, 18 MIN.

5th Avenue.—Cecil Kern in this instance is a masculine. The company numbers two—opposite sex. The name of the sketch, "A Chain of Pearls."

Mr. Kern appears as an artist. A huge frame is shown, and from it appears the various subjects that Mr. Kern is supposed to paint. When he wasn't painting he was singing. Once he got tired of singing and danced with himself.

Special mention must be made of the gorgeous costuming of the lady, who made about eight or ten changes.

The act has the merit of novelty, and was much appreciated. *Le Roy.*

Browning and Morris (Talk and Songs).

14 MIN., IN ONE.

Harlem O. H. (Oct. 14).—A two man act, straight, and eccentric comedian in a tight-fit suit. Their patter and one song will do for the small time, but even then they can prune some of the "aviation" material, and arrange something different in place of the "kind applause" speech, viz "We won't leave till we get applause," etc. This is rung in on the song, the comedian alternating with his partner with parody verses. *Tod.*

San and Wong.

10 MIN., FULL STAGE.

5th Avenue.—San and Wong make their appearance as a couple of Chinamen, on a near boat. They perform some clever acrobatic stunts and some fair comedy.

They worked all the time they were on, and got many laughs. *Le Roy.*

MARCUS LOEW GETS CONTROL OF BALTIMORE HIPPODROME.

The Marcus Loew Circuit added another house to its list last week, when the Baltimore Hippodrome passed into Loew control.

The house is comparatively new, being built only about a year ago by Pearce & Scheck, who have managed it since then.

J. H. Lubin, Loew's personal representative, with Harry Woods, who will assume the management of the house, was in town and completed the arrangements.

Loew will take over the house a once and install high class vaudeville and motion pictures.

It is one of the finest and largest theatres in Baltimore, and should make a valuable addition to the Loew Circuit.

NEW VAUDEVILLE ACTS

Claude Gillingwater & Co. (Dr. Sketch).

18 MIN., INTERIOR.

Colonial (Oct. 15).—"The Decision of Governor Locke" is as intensely dramatic and gripping all-the-way playlet as Mr. Gillingwater has ever offered in his successful vaudeville appearances. Ethel Clifton and Brenda Fowler combined ideas in writing it, and laid the "time" just previous to the State election of 1910, and the place of action in the home of the governor of a Western State. Though the theme of attacking the character of the State head's wife by a grafting ward heeler, named Corrigan, for the purpose of compelling the governor's decision to swing into his "channel of gold," is not original, or new, the "way out" strikes home strong and fresh, and the reconciliation climax is a powerful one, with such an actor as Gillingwater putting it across. With the "Dry State" determination as his goal, Governor Locke will put an end to Corrigan and his gang of grafters. Several years previous, in the East, Locke was an ill man in his early married life. Cash was needed to send him West. To save her husband's life the young wife had been "tempted, and fell" for the necessary amount, while she was employed in the same Corrigan's office. The "boss" finds her out, and threatens to run the story in the papers, ruining Locke. The wife confesses all to her husband, but the date she "went away with Corrigan" brought her "under age," which means jail for Corrigan. The governor allows him to choose between "running the story and imprisonment," and with orders to get himself and gang out of the State, the curtain finds wife and husband in an emotional embrace. Mr. Gillingwater was given sterling support by his little company. Stella Archer, as the wife, was charmingly natural and emotionally convincing in the scene where she "explains to her husband." Frederick Forrester, as the governor's faithful secretary, and George Thompson, as the "boss," were equally good in their respective roles, while Robert Brott got much out of a servant part. *Tod.*

"Cranberries" (Com. Sketch).

17 MIN., FLLL STAGE (SPECIAL SET).

Colonial (Oct. 15).—"Cranberries" is one of the most humorous rural offerings that has been given to vaudeville in a good long time. There is story to it, so well worked up and presented by an excellent company of three that it was a big success and full worth the two from closing spot it had on this bill. It is programmed "a little side dish, arranged for the table by Everett S. Ruskay." Mr. Rusky did nobly and picked (if he did), a pleasingly natural wooded set, and having the action take place in the front yard of a little hunting lodge in New Jersey. A young girl at the lodge is appealed to by a motorist whose machine has run out of gasoline. She misinforms him that there is no garage within steen miles. A lad breaks in upon them, immediately favors "you for me" at the girl, and she sells him five gallons of gasoline that had been left there a year before as deposit for something by an automobile party. Confidentially the boy tells the girl he has an option on a cranberry farm, and had $10,000 to pay over in thirty days. Upon the return of the stranded autoist, the boy flams him by selling the five gallons of gas. at $10. "per gal." But the can proved to be filled with water and the boy had to turn back the fifty bones to the man and the girl the 65 cents to him. The visitor tells them he is John Godfrey, the "Cranberry King." The boy spills the option he has on the farm, and with some more flim-flam money business, the girl getting in for a share of it to help "the boy," the financier offers him $15,000 for "just the patch he was looking for" and makes a wedding liable. As "the boy," Neil Pratt fits the light comedy role to a nicety, and the repartee of fun indulged in makes him featured above, though not doing comparatively any better than Frederick Karr as the financier, or pretty Marion Day as "the girl." Ruskay's latest effort should be enjoyed in the two a day for some time to come. *Tod.*

Sheridan and Mosier (Piano and Songs).

14 MIN., IN ONE.

Harlem O. H. (Oct. 14).—A man and woman, the latter accompanying songs by him, and offering a song herself, at piano, that should be immediately changed for a better one. The man possesses a good baritone voice (but should not take up part of the first two numbers shedding his gloves). His medley arrangement of "Auntie Skinner's Chicken Dinner," "Just a Song at Twilight" and "If It Takes a Thousand Years," and "America, I Love You," to finish, were best offered. They'll go on the smaller circuits, with the voice carrying it farthest. *Tod.*

Lubowska (Dancing).

14 MIN., FULL STAGE.

Palace.—Monday matinee, Oct. 11, saw the initial appearance in vaudeville of a dancer called Lubowska.

She performed all the dances in Sphinx-like dressings and movements and, while she might have attracted considerable attention while appearing at a well known ballroom in town, we cannot vouch for very much success for her in vaudeville.

The Monday audience at the Palace seemed to get very restless during her three offerings, and the applause at the conclusion of her work was possibly due to a retinue of friends that came to give her a big send-off at the opening. *Jack.*

Palace Fall Fashion Show (Dress).

66 MIN., FULL STAGE.

Palace.—A revival of the Palace Fall Fashion Show was given Monday matinee, Oct. 11, and but for the new styles that have been created this year was almost entirely a repetition of the one given last year at this house. It was entirely too long at the Monday matinee, but at the evening show and during the rest of the week was cut some ten minutes or more.

Everything seemed to go wrong at the opening; even the prompting could be distinctly heard over the footlights almost to the front of the house.

Whether it is a suitable vehicle for vaudeville doesn't enter into the question. It pleased the woman folks, and if the men were annoyed they had plenty of time to do some thinking about business troubles.

May Tully is again responsible, and while the stage management can be excusable, she has done some remarkably fine work. Emelie Lea, who is well known to New Yorkers, was selected as the leading figure, and she performed her part of the entertainment in a most creditable manner.

The first scene opens showing a dressmaking establishment, where Emelie is working. She falls asleep and dreams that a fairy queen comes around and offers to let her have all the clothes she wants for twenty-four hours. This furnishes the action for the piece. The scene that follows shows Miss Lea and her company of some fifteen or so beautiful models costumed in the most exquisite gowns and habits. During the action of the show Miss Lea gave a clever exhibition of her high kick dancing, and were it not for this specialty the whole performance would have been without much vaudeville interest. *Jack.*

Edward Abeles and Company ("Self Defense," Dramatic Sketch).

16 MIN., FULL STAGE.

Palace.—"Self Defense," written by George H. Broadhurst, had its initial opening to New York vaudeville last Monday, Oct. 11, at the Palace. The audience received the playlet with much enthusiasm.

Mr. Broadhurst may have written other vaudeville sketches, but we fail to find on record any one that has more possibilities.

It gave the star, Edward Abeles, a chance to show himself in an entirely new role, that of a deaf mute who is accused of murdering three people.

It was, of course, gruesome, to say the least, but with such fine acting as Mr. Abeles displayed it developed into a classic such as vaudeville has seldom seem.

All of Mr. Abeles' work is performed in pantomime, and the story as he acted it tells how his brother-in-law murdered his wife and child after coming home under the influence of liquor. The deaf mute (Mr. Abeles) has been accused of the triple murder, but an assistant district attorney believes him innocent and finally induces the district attorney to give the deaf mute a few minutes to demonstrate that he committed only one murder, and that in "self defense."

During the action of Mr. Abeles' work the audience was worked up to many tense moments, and at the conclusion of the sketch were almost on their feet when the mute showed how he was forced to commit the deed.

The support given to Mr. Abeles by Roy Fairchild, as the assistant district attorney, and Frank J. Wood, as the district attorney, was capable. *Jack.*

Lillian and Lucille (Songs).

14 MIN., IN ONE.

Harlem O. H. (Oct. 14).—Two girls who start wrong, the brunette one dressing as "boy" in a Buster suit for a double song that could not be located as fitting the suit. A line or two of "Tulip Time in Holland" is sung, off stage, preceding their entrance, that is probably used to make the coming on a "surprise." The blonde girl makes a change to a green and white colleen gown for a solo, and then the dark girl, in a neat blue gown, sang "one and two" of the "Little Grey Mother," having the spotlight for each. Their final two numbers were best, the girls find-

McINTYRE AND HEATH

Same Big Hit---Same Big Biz in Vaudeville

READ WHAT THE CRITICS SAY IN CHICAGO

CHICAGO EXAMINER, Friday, Oct. 8, 1915.

McINTYRE AND HEATH ARE GLORIOUSLY IN EARNEST.

Fat Man's Tears Always a Tribute to the Oldest Surviving Headliners.

By ASHTON STEVENS

McIntyre and Heath are—why, I was about to say that these old masters are reviving themselves at the Majestic. They never revive. Always are they immediate and contemporary, yet are they the oldest of surviving headliners.

McIntyre and Heath knew vaudeville when it was variety, and good variety. They have seen the so-called imperishable popular drama melt from the cities. Where now are "Shore Acres," "The Old Homestead," "In Kentucky," "Way Down East"? You don't have to ask where are McIntyre and Heath. Like the rich, they are always with us, and twice as welcome.

Of course, their classic is "The Georgia Minstrels," which goes on to-day for the rest of the week. They make of that sketch a veritable darky folk play. But I couldn't wait. I went to the opening and saw them for the 'steenth time in "Waiting at the Church," which slowly is becoming a classic, too. They mellow their circuit "runs."

Mr. McIntyre's razorous bride is quite another phase of him than the cork-struck liveryman in "The Georgia Minstrels." And yet the characterization—it is nothing less—is marked by something of the same reticence and understatement; and it is so gloriously earnest. The harder you laugh, the more earnest does it become. Not for the commission on a foreign loan would Mr. McIntyre share in your laughter.

Nor is it within the scope of moderate banking to induce Mr. Heath's windy parson to loose as much as a grin. He delivers his malaproperty neologisms with the pride and circumstance of the oldest congressman at the youngest Fourth of July.

They seem to believe what they are enacting, and so do you. Hence the unfailing accompaniment of arpeggio laughter, and the tribute of the fat man's tear. How Mark Twain must have enjoyed McIntyre and Heath! And why not? He might have written them.

DAILY NEWS, Tuesday, Sept. 21, 1915.

By AMY LESLIE

McIntyre and Heath at Palace

"Nobody would believe that McIntyre and Heath could bounce in for a fourth term and be hailed as the "Hurrah Boys" of the hour. But if any old timer wants to know how young he might have been, had he bucked the line of least resistance, as these comics have for forty years, let the old guy buy a ticket and laugh his old foolish head off at Mr. McIntyre and Mr. Heath, who have got it all over the young fighters for laughs of this half the century. I have been laughing at this pair for years, but I do not know which is which to-day. I think Heath is the fat one and McIntyre is the lean one, but the team I know is the funny one, so I should worry. They are going to crowd the week full of changes—do all their old sketches."

STARRING Next Season in BIG Musical Comedy "BACK TO THE LIVERY STABLE"

FRANK EVANS, Bus. Rep., Palace Theatre Building, NEW YORK

IS PAT CASEY BEING FORCED OUT OF U. B. O. BOOKINGS?

The rumor up and down Broadway is to the effect that the Pat Casey Booking Office's days are limited as far as the United Booking Office is concerned.

Not so very long ago the Casey office was one of the foremost doing business with the U. B. O., but Dame Rumor has it that the relations existing between them are not the best.

The confirmation of the rumor could not be confirmed at the time of going to press.

ing themselves and harmonizing nicely, the dark one, alto, and her partner, soprano. They have voices and would do better arranging the turn, changing some of the present songs, and getting away from the opening "kid" rig. Then they'll shape up as a good small time "sister combination," as they have the appearance. *Tod.*

Willa Holt Wakefield (Songs).

10 MIN., ONE AND ONE-HALF (SPECIAL SET).

Colonial (Oct. 16).—Willa Holt Wakefield needs no introduction to vaudeville goers—nor her way of entertaining as "The Lady of Optimism," but she has reframed and redressed her offering into a practically new act, and with a new repertoire of song readings, within a beautiful close-in setting of pale blue "silkish" material, in about "one and a half," and herself gorgeously gowned in a white, silvery veiling over green, she was the same satisfying success on the Colonial bill, and the five thousand dollar gold piano put extra looks and worth to it all. *Tod.*

VAUDEVILLE BUSINESS BETTER.

Formed from a concensus of opinion, vaudeville throughout the country seems to be in a better condition than at any time since the European conflict began.

While the small vaudeville houses have suffered, and many even forced to close up, the higher class vaudeville is thriving in a flourishing manner.

In the bigger towns, such as New York, Chicago, Boston, Philadelphia and others equally as large, seats at almost every vaudeville house at both matinees and evenings are generally at a premium.

Vaudeville patronage increased greatly when the bulk of the small five and ten cent motion picture houses were put out of business on account of this branch of amusement being offered in many theatres in conjunction with vaudeville.

Also, the condition of this country is getting better each day. People are beginning to have more confidence, and are more willing to spend their loose change now than they were a year ago.

DISCONTINUES VAUDEVILLE.

The Piedmont Theatre, in Charlotte, N. C., has decided to discontinue vaudeville for the present. No new policy has been announced as yet, but in all probability motion pictures will be offered.

LAUDER'S OPENING DATE.

As announced in these columns several weeks ago, the opening date of the Harry Lauder on Nov. 14, will take place in the Forty-fourth Street Theatre. An excellent program of acts have been engaged by William Morris, to appear in conjunction with the star.

NEXT WEEK'S BILLS

U. B. O. CIRCUIT.

Oct. 25-30.

N. Y. CITY—COLONIAL: Ota Gygi—Cantor & Lee—Hyams & McIntyre—Harry Girard & Co.—Fred V. Bowers & Co.—Lulu Coates & Co.—Julia Ring & Co. Two to fill.

N. Y. CITY—ALHAMBRA: Evelyn Nesbit—Al. & Fannie Stedman—The Sharrocks—Charlotte Parry & Co.—Helene & Emilion—McKay & Ardine—Delmore & Lee. Two to fill.

BROOKLYN, N. Y.—ORPHEUM: Scotch Lads & Lassies—Eddie Leonard & Co.—Al. Herman—Avon Four—Mason-Keeler Co.—Dorothy Jardon—Dancing La Vars—Irene & Bobbie Smith—Whitfield & Ireland.

BROOKLYN, N. Y.—BUSHWICK: "Cranberries"—Burns & Lynn—Dorothy Toye—Williams & Wolfus. Five to fill.

BROOKLYN, N. Y.—PROSPECT: Kerville Family—Five Belmonts—Courtney Sisters—Weber, Dolan & Frazer—"The Bride Shop"—Meehan's Dogs. Three to fill.

ATLANTA, GA.—FORSYTH: Nat Wills—Sharp & Truek—Lew Dockstader—Smith & Austin—Davis Family—Equestrian Lion. To fill.

BOSTON—KEITH'S: Wilton Lackaye & Co.—Morin Sisters—Lyons & Yosco—Honey Boy Minstrels—Vanderbilt & Moore—Marie Fitzgibbons—McConnell & Simpson—Leach-Wallin Trio.

BALTIMORE—MARYLAND: Ryan & Tierney—Gilbert & Sullivan Co.—Marshall Montgomery Dooley & Sales—The Seebacks. To fill.

BUFFALO—SHEA'S: Frank North & Co.—Williams & Segal—Eva Taylor & Co.—Margaret & Wm. Cutty—French & Els—Olive Briscoe. To fill.

BIRMINGHAM, ALA.—LYRIC. First half: Gertrude Long & Co.—Malvern's Comiques—Emmett De Voy & Co.—Ben Smith. Last half: Ward & Faye—Four Jansleys—Louis Granat—Keogh & Francis—"Merry Makers."

CINCINNATI—KEITH'S: Wm. Pruett & Co.—Alexander Carr & Co.—Myrl & Delmar—Mabel Berra—Emerson & Baldwin—Creasy & Dayne. To fill.

CLEVELAND—KEITH'S: Geo. Howell & Co.—Mathews, Shayne & Co.—Lunette Sisters—Metropolitan Dancers—Marie Nordstrom—Ethel Hopkins. To fill.

COLUMBUS, O.—KEITH'S: Felix Adler—Howard's Ponies—Vera Sabine & Co.—Henry G. Rudolf—Jones & Sylvester—Bessie Clayton & Co. To fill.

CHARLESTON, S. C.—VICTORIA. First half: Burns & Kissen—Tyson & Barbour—Barney Williams & Co.—"Fall Guy"—Grace De Mar. Last half: Singer & Ziegler Twins—Bauer & Saunders—Kenny & Boyle—Earle Curtis & Co.

CHATTANOOGA, TENN.—ORPHEUM (Splits with Knoxville). First half: Georgia Earle & Co. Last half: Dealey & Kramer.

DETROIT—TEMPLE: Gautier's Toy Shop—G. Aldo Randegger—Gallaghen & Martin—Reed Bros.—Ruth Roye—Bud Fisher—Chas. Grapewin & Co. To fill.

DAYTON, O.—KEITH'S: Tuscano Bros.—Frank Mullane—Homer Miles & Co.—Pauline—Dunbar's Bell Ringers. To fill.

ERIE, PA.—COLONIAL: Santley & Norton—Manuel Quiros—Mlle. Vadie & Girls—Leo & Mae Jackson. To fill.

FT. WAYNE, IND.—PALACE: Milo—Elida Morris—Sam & Kitty Morton—Frear, Baggott & Frear—Robbie Gordone—Five Sultans.

GRAND RAPIDS, MICH.—EMPRESS: The Finns—La France & Bruce—"The Coward"—Three Mori Bros. To fill.

INDIANAPOLIS.—KEITH'S: Josie Heather & Co.—Harry Lester Mason—Five Statues—Paul Le Van & Dobbs—Elizabeth Murray—Charles Ahearn & Co. To fill.

JACKSONVILLE, FLA.—ORPHEUM. First half: Hope Vernon—Schreck & Percival—"Leap Year Girls." Last half: Roxy La Rocca—Six Serenaders—Lida McMillan & Co.

KNOXVILLE, TENN.—BIJOU (Splits with Chattanooga). First half: Dealey & Kreamer. Last half: Georgia Earle & Co.

LOUISVILLE—KEITH'S: "Ships That Pass in Night"—Kathleen Clifford—Morton & Glass—Six Demons—Bert Fitzgibbon—Farber Girls. To fill.

MONTREAL, CAN.—ORPHEUM: Scott & Keane—Alfred Bergen—Busse's Toy Terriers—Coulin, Steele & Parks—Chip & Marble. To fill.

NORFOLK, VA.—ACADEMY (Splits with Richmond). First half: Pelletier & Co. Last half: Tower & Darrell—Connors & Foley—Werner-Amoros Troupe.

NASHVILLE, TENN.—PRINCESS. First half: Four Jansleys—Ward & Faye—Louis Granat—Keogh & Francis—"Merry Makers." Last half: Gertrude Long & Co.—Malver's Comiques—Emmett De Voy & Co.—Ben Smith.

OTTAWA, CAN.—DOMINION: Orange Packers—Cliff Bailey—Bernard & Scarth—Louis Simon & Co.—Kenneth Casey. To fill.

PITTSBURGH—DAVIS: Bradley & Norris—Belle Baker—Mignon—Lou & Mollie Hunting—Hussey & Boyle—Victor Morley & Co.

PROVIDENCE—KEITH'S: Fashion Show—Gaston Palmer—Burnham & Irwin—John O'Malley—Grace Fisher & Co.—Chas. Mack & Co.—Jewel's Miniature Revue—Julian Rose.

PHILADELPHIA—KEITH'S: Stone & Hayes—"Woman Proposes"—The Baggessens—Watson Sisters—Milt Collins—Louise Gunning—Amoros Sisters—The Duttons—Bronte & Aldwell.

RICHMOND, VA.—BIJOU (Splits with Norfolk). First half: Tower & Darrell—Connors & Foley—Werner-Amoros Troupe. Last half: Pelletier & Co. To fill.

ROCHESTER, N. Y.—TEMPLE: Corradini's Animals—Arthur Sullivan & Co.—Holmes & Buchanan—Trovato—Haydn, Bordon & Haydn—Emma Carus & Co.—Cecile Trio—Dayton Family.

ROANOKE, VA.—ROANOKE. First half: "Between Trains"—Four Solis Bros.—Brown & Taylor. Last half: Mint & Wertz—Willard & Bond.

SAVANNAH, GA.—BIJOU (Splits with Jacksonville). First half: Roxy La Rocca—Six Serenaders—Lida McMillan & Co. Last half: Hope Vernon—Schreck & Percival—"Leap Year Girls."

TOLEDO, O.—KEITH'S: Patricola & Meyers—Anker Trio—McCormick & Wallace—LeHoen & Dupreece—Augusta Glose—Tom Lewis & Co.

TORONTO, CAN.—SHEA'S: Leo Beers—Ameta—Hallen & Fuller—Kirksmith Sisters—Elinore & Williams—Hugh Herbert & Co. To fill.

WASHINGTON—KEITH'S: Wm. Courtleigh & Co.—Warren & Conley—Craig Campbell—Nora Bayes—Lloyd & Britt—Natalie & Ferrari—Imhof, Conn & Correene—Adonis & Dog.

YOUNGSTOWN, O.—HIPPODROME: Parrillo & Frabito—Harry Cooper & Co.—Mr. & Mrs. Norman Phillips—Weimers & Burke—DeLeon & Davies—Fred J. Ardath & Co.—Keno & Green.

ORPHEUM CIRCUIT.

CHICAGO—PALACE: Joan Sawyer & Co.—Bessie Wynn—Kramer & Morton—The Le Grohs—Noel Travers & Co.—Henry Lewis—Conrad & Conrad—The Gladiators—McWatters & Tyson.

CHICAGO—MAJESTIC: Sam & Kitty Morton—Al. Lydell & Co.—Morgan Dancers—Clara Morton—Toney & Norman—Oxford Trio—Leon Sisters & Co.—Monroe & Mack.

DENVER, COL.—ORPHEUM: Brunelle Sisters & Co.—Salon Singers—"Tango Shoes"—Chas. Evans & Co.—Brown & Spencer—Rives & Harrison—The Grazers.

KANSAS CITY, MO.—ORPHEUM: J. C. Nugent & Co.—Rex's Comedy Circus—Thomas Egan—Mae Francis—Samayoa—Pekin Mysteries—Bernard & Phillips.

LINCOLN (NEB.) & COLO. SPRINGS (COLO.) Split week: Mrs. Leslie Carter & Co.—Willie Solar—Eva Shirley—Harry & Eva Puck—Act Beautiful.

LOS ANGELES, CAL.—ORPHEUM: "A Telephone Tangle"—Mr. & Mrs. Erwin Connolly—De Vine & Williams—Bessie Browning—Weber & Elliott—Wilson & Le Nore—Alice Lyndon Doll & Co.

MINNEAPOLIS, MINN.—ORPHEUM: Edwards' Song Revue—Nan Halperin—Staine's Circus—Gen. Ed. Lavine—Misses Campbell—The Crisps—Lew Hawkins.

MILWAUKEE, WIS.—MAJESTIC: Lina Abarbanell—Ball & West—Gene Hodgkins & Co.—Moore, Gardner & Rose—Fritz & Lucy Bruch—Geo. Damerel & Co.—Lucy Gillett.

MEMPHIS, TENN.—ORPHEUM: Mary Shaw & Co.—Chic Sale—Whipple, Huston & Co.—Gauthier & La Devi—Thurber & Madison—Marie Bishop—Van & Bell.

NEW ORLEANS, LA.—ORPHEUM: McIntyre & Heath—Roshanara—Hymack—Frances Nordstrom & Co.—Van & Schenck—Julia Curtis—Burke & Walsh.

OMAHA, NEB.—ORPHEUM: Mexican Orchestra—Altman & Dody—Jackson & Wahl—The Gaudsmidts—Flying Wuerntz—Wm. Morris & Co.—Four Melodious Chaps.

OAKLAND, CAL.—ORPHEUM: Long Tack Sam Co.—Rooney & Bent—Hooper & Cook—Walter C. Kelly—Mr. & Mrs. Kelso—Brooks & Bowen.

OGDEN, U.—ORPHEUM: Marx Bros. & Co.—Miss Fairweather—Payne & Niemeyer—Musical Johnstons—Milton & De Long Sisters—Brown & McCormack—Pipifax & Panlo.

PORTLAND, ORE.—ORPHEUM: Houdini—Lewis & McCarthy—Elsie Faye Trio—Robt. L. Dailey & Co.—Novelty Clintons—Dainty Marie—Bison City Four.

ST. PAUL, MINN.—ORPHEUM: "Society Buds"—Cameron & Gaylord—Albert & Irving—The Volunteers—Mme. Donald-Ayer—De Vole & Livingston.

SALT LAKE CITY, U.—ORPHEUM: Toots Paka & Co.—Chas. Howard & Co.—Violinsky—Chas. & Fannie Van—Jed & Ethel Dooley—Lohse & Sterling—Queenie Dunedin.

SACRAMENTO & FRESNO, CAL.—(Split week): Aurora of Light—Eugene Damond—The Gliders—The Navassar Girls—Rochez's Monkeys.

SAN FRANCISCO, CAL.—ORPHEUM: Primrose Four—Galletti's Monks—Belle Blanche—Kirk & Fogarty—Nina Morris & Co.—Nellie Nichols—Beaumont & Arnold—Harry Beresford & Co.

ST. LOUIS, MO.—COLUMBIA: Nazimavo—Alan Brooks & Co.—Ward Bros.—Natalie Sisters—Norcross & Holdsworth—"Girl in the Moon."

SEATTLE, WASH.—ORPHEUM: Genevieve Cliff & Co.—Sherman, Van & Hyman—Nazem's Dogs—Mazie King & Co.—Gerrard & Clark—Hans Hanke.

WINNIPEG, CAN.—ORPHEUM: Allan Dinehart & Co.—Claudius & Scarlet—Britt Wood—Norton & Lee—Schiovoni Troupe—Dooley & Rugel—The Cansinos.

PANTAGES' CIRCUIT.

CALGARY, CAN.—PANTAGES' (Opens Monday Mat.): "Girls of the Orient"—Morgan & Gray—John & Mae Burke—Four Portia Sisters—Frances Dyer.

EDMONTON, CAN.—PANTAGES' (Opens Monday Mat.): Imperial Opera Co.—Laura Winston & Co.—Alice Teddy—Big Four.

LOS ANGELES, CAL.—PANTAGES' (Opens Monday Mat.): Zendas—Melody Six—Three Pattersons—Lewis & Chapin—E. J. Moore & Co.

MINNEAPOLIS, MINN.—PALACE (Opens Monday Mat.): Toy Town Revue—Roberts, Stuart & Roberts—Princeton & Yale—Tyson & Barbour—Standard Bros.

OAKLAND, CAL.—PANTAGES' (Opens Sunday Mat.): Holland-Dockrill Horses—Mr. and Mrs. Perkins Fisher—Sol Barns—Four Gillespie Girls—Four Renees—Five Normans.

OGDEN, U.—PANTAGES': "Birthday Party"—Maude Leone & Co.—Parisian Trio—Spencer & Williams—Hanlon, Dean & Hanlon.

PORTLAND, ORE.—Pantages' (Opens Monday Mat.): "Six Peaches and a Pair"—Countess Van Dornan & Co.—Norwood & Hall—Wanzer & Palmer—The Vander Koors.

SPOKANE, WASH.—PANTAGES' (Opens Sunday Mat.): "The Lion's Bride"—Carter & Co.—Hopkins & Axtell—Kelley & Violet—Williams & Rankin—Carson Brothers.

SEATTLE, WASH.—PANTAGES' (Opens Monday Mat.): Prosperity Eight—"Sorority Girls"—Santos & Hayes—Stein & Hume—Ott le & Johnny Vanis.

SAN FRANCISCO, CAL.—PANTAGES' (Opens Sunday Mat.): Lombardi Quintette—Santucci Trio—The Bimbos—Howard & White—Bottomley Troupe—Charley Case.

SAN DIEGO, CAL.—PANTAGES' (Opens Monday Mat.): Scoville Dancers—Will Armstrong & Co.—Lazar & Dale—The Gascoignes.

SALT LAKE CITY—PANTAGES': "The Haberdashery"—Wincch & Poore—Dow & Dow—Harry Vonfossen—Rondas Trio.

TACOMA, WASH.—PANTAGES' (Opens Monday Mat.): Hardeen—Howard & Fields' Minstrels—West's Hawaiians—Patty Brothers—The Longworths—Mabel Johnson.

VANCOUVER, CAN.—PANTAGES' (Opens Monday Mat.): "The Green Venus"—Three Chums—Joe Whitehead—Swain-Ostman Trio—Gertie Van Dyke & Pro.—Jonathan.

VICTORIA, CAN.—PANTAGES' (Opens Monday Mat.): Broadway Revue—Alexander & Scott—Ed. Vinton & Buster—Prince & Deerie—W'l's & Hassan—King, Thornton Co.

WINNIPEG, CAN.—PANTAGES' (Opens Monday Mat.): "Colonial Days"—S. H. Dudley & Mule—Creo—Dancing Davey—Les Arados.

VAUDEVILLE ROUTE LIST

NOTICE—When no date is given, the week of Oct. 18-23 is represented.

Abarbanell, Lina, & Co., Majestic, Chicago.
Abbott, Al., Colonial, Logansport, Ind., 21-23.
Adler, Felix, Keith's, Louisville.
Adonis & Dog, Colonial, N. Y. C.
Adams, Walsh & Co., Keystone, Phila.
Adler, Hyman, & Co., Wm. Penn, Phila.
Adair & Wyant, Palace, Hartford, Conn., 21-23.
Adroit Bros., Palace, Hartford, Conn., 21-23.
Ah Ling Foo, Greely's, Portland, Me., 21-23.
Allman & Dody, Orpheum, Kansas City, Mo.
Alexander Kids, Majestic, Milwaukee.
Alber's Bears, Gt. Northern, Chicago.
Allen, Minnie, Poli's, New Haven, Conn., 21-23.
American Dancers (6), Harris', Pittsburgh; Keith's, Columbus, O.
Ameta, Shea's, Buffalo.
American Comedy Four, National, N. Y. C., 18-20; Greeley Sq., N. Y. C., 21-23.
American Trio, Bowdoin Sq., Boston.
American Girls (3), Empress, St. Paul.
Ankers (3), Maryland, Baltimore.
Anthony & Adele, Alhambra, Phila., 21-23.
Antrim & Vale, Orpheum, So. Bend, Ind., 21-23.
Ardath, Fred J., Keith's, Toledo, O.
Arco Bros., Alhambra, N. Y. C.
Archer & Belford, Colonial, Phila.
Arnaut Bros., Allegheny, Phila.
Attell, Abe, Miles, Cleveland.
Aurora of Light, Flatbush, Bkln.
Aubrey & Riche, Flatbush, Bkln.
Avon Comedy Four, Alhambra, N. Y. C.
Ayer, Mme. Donald, Orpheum, Minneapolis.
Baker, Belle, Maryland, Baltimore.

LEE BARTH

STILL IN DIALECT

Bauer & Saunders, Lyric, Birmingham, Ala., 21-23.
Balzer Sisters, Colonial, Erie, Pa.
Bankoff & Brooke, Keith's, Louisville.
Bailey, Cliff, Orpheum, Montreal, Can.
Ball, Rae Eleanor, Dominion, Ottawa, Can.; Temple, Hamilton, 25-30.
Ball & West, Majestic, Chicago.
Ballet Divertissement, Orpheum, Minneapolis.
Barry, Mr. & Mrs. Jimmie, Orpheum, Bkln.
Barnes & Crawford, Bushwick, Bkln.
Barnes & Robinson, Greeley Sq., N. Y. C., 18-20; De Kalb, Bkln., 21-23.
Barnet, Capt., & Son, Delancey St., N. Y. C., 21-23.
Barnes, Gertrude, Loew's, Toronto, Can.
Bartos (3), Miles, Cleveland.
Baker & Murray, Bowdoin Sq., Boston, 21-23.
Bagpessens, The, Keith's, Boston.
Barth, Lee, Gt. Northern, Chicago.
Ballot Trio, G. Northern, Chicago.
Barlowe, Elsie, Olympic, Buffalo.
Benway, A. P., "Happy," Todd's Show, indef.
Bennett, Murray, Garden Pier, Atlantic City.
Beers, Les, Shea's, Buffalo.
Bernard & Scarth, Orpheum, Montreal, Can.
Bergen, Alfred, Keith's, Providence.
Bernard & Phillips, Orpheum, Kansas City, Mo.
Beeson, Mme., & Co., Orpheum, New Orleans.
Beatrice & Clinton, Howard, Boston.
Beauties (5) & a Spot, Wm. Penn, Phila.
Belmont & Layton, Orpheum, Fargo, N. Dak.
Belmonts (5), Keith's, Cleveland.
Beeley, Harry G., Northern, Chicago.
Beeman & Anderson, Keith's, Portland, Me.
Bickel & Watson, Palace, Chicago.
Bishop, Marie, Columbia, St. Louis.
Bigelow, Campbell & Bayden, Colonial, Phila.
Blanc, Julia, Keith's, Cincinnati.
Blanche, Belle, Orpheum, New Orleans.
Black & White Minstrels, Globe, Phila.
Bland, Marsh, & Co., Poli's Palace, Springfield, Mass., 21-23.
Bond & Casson, Empress, Grand Rapids, Mich.
Bowers, Fred V., Bushwick, Bkln.
Bobbe & Dale, Orpheum, So. Bend, Ind., 21-23.
Bouton, Harry, & Co., Crystal, Milwaukee.
Bradley & Norris, Keith's, Columbus, O.
Brightons, The, Dominion, Ottawa, Can.
Bruch, Fritz & Lucy, Palace, Chicago.
Brantz, Selma, Palace, Chicago.
Breen, Harry, Palace, N. Y. C.

FRED & MINITA BRAD

Mgr. Chas. A. Pouchot, Pal. Theatre Bldg., N. Y. C.

Brierre & King, St. James, Boston, 21-23.
Brown, Harris & Brown, Hipp., Baltimore.
Brown & Barrows, American, Phila., 21-23.
Brown, Walter, & Co., Academy, Buffalo.
Brantford, Tom, Lyric, Indianapolis.
Brooks, Harry, & Co., Keith's, Lowell, Mass.
"Bride Shop, The," Colonial, N. Y. C.
Burns & Kissen, Forsyth, Atlanta, Ga.
Burke & Walsh, Orpheum, Memphis, Tenn.
Burns & Lynn, Prospect, Bkln.
Burnham & Irwin, Keith's, Boston.
Burke, Dan, & Co., Orpheum, Altoona, Pa., 21-23.
Busse, Mme., Academy, Buffalo.
Bush, Frank, Lyric, Buffalo.
Byrons, Musical (5), Hipp., Youngstown, O.
Carus, Emma, & Co., Temple, Detroit.
Caupolican, Chief, Colonial, Erie, Pa.
Casey, Kenneth, Orpheum, Montreal, Can.
Carltons (2), Keith's, Providence.
Cathleen & Capitola, Shea's, Toronto, Can.
Carlisle & Romer, Orpheum, Kansas City, Mo.
Carr, Eddie, & Co., Palace, Chicago.
Calve, Emma, & Co., Majestic, Milwaukee.
Campbell, Misses, Orpheum, St. Paul.
Casters (4), Palace, Minneapolis.
Campbell, Craig, Alhambra, N. Y. C.
Cantor & Lee, Prospect, Bkln.
Catlin & Felber, American, N. Y. C., 18-20; Orpheum, N. Y. C., 21-23.
Castano & Nelson, Wm. Penn, Phila.
Cavana Duo, Colonial, Logansport, Ind., 21-23.
Carson & Willard, Orpheum, Racine, Wis., 21-23.
Carlotta, Lyric, Indianapolis.
Carroll & Alls, Greely's, Portland, Me., 21-23.
Casting Campbells (5), Empress, St. Paul.
Cecile Trio, Temple, Detroit.
Chip & Marble, Keith's, Providence.
Chef, Musical, Grand, Phila.
"Cheyenne Days," Alhambra, Phila., 21-23.
Clayton, Bessie, & Co., Keith's, Dayton, O.
Clifford, Kathleen, Keith's, Indianapolis.
Clifton, Ethel, & Co., Orpheum, N. Y. C., 18-20; Boulevard, N. Y. C., 21-23.
Clifford & Douglass, Globe, Phila.
Colburn, Jennie, Billy "Swede" Hall & Co., Indef.
Cole, Mrs. Bert, "Tango Shoes" Co., Indef.
Corradini's Animals, Temple, Detroit.
Colonial Belles (7), Keith's, Phila.
Courtleigh, Wm., & Co., Keith's, Phila.
Cole & Denahy, Temple, Rochester, N. Y.
Connors & Foley, Roanoke, Roanoke, Va., 21-23.
Cook, Joe, Orpheum, Minneapolis.
Cooper & Ricardo, American, N. Y. C., 18-20; Palace, Bkln., 21-23.
Copeland-Draper & Co., National, N. Y. C., 18-20; Lyric, Hoboken, N. J., 21-23.
Conroy's Models, Hipp., Baltimore.
Costra Troupe, Orpheum, Detroit.
Cortez, Ernest, Orpheum, Peoria, Ill., 21-23.
Cole, Russell & Davis, Poli's Palace, Springfield, Mass., 21-23.
Cornetta & Adela, Orpheum, Racine, Wis., 21-23.
Corbett, Sheppard & Donovan, Poli's, Scranton, Pa., 21-23.
Corio & Dinus, Alhambra, N. Y. C.
Collins, Milt, Keith's, Cleveland.
Corcoran & Dingle, Keith's, Cleveland.
Cox, Lonzo, Priscilla, Cleveland.
Collins, Revolving, Orpheum, Grand Rapids, Mich.
"Coward, The," Keith's, Columbus, O.
Cressy & Dayne, Keith's, Cincinnati, 25-30.

BERTHA CREIGHTON

IN WILLARD BOWMAN'S COMEDY, "OUR HUSBAND"

JOHN PEEBLES, Rep.

Crosman, Henrietta, & Co., Forsyth, Atlanta, Ga.
Cramer & Wright, Keith's, Jersey City, 21-23.
Creighton, Bertha, & Co., Keith's, Portland, Me.
"Cranberries," Orpheum, Bkln.
Cutler, Albert, Keith's, Washington.
Curtis, Julia, Orpheum, Memphis, Tenn.
Cutty, Elisabeth, National, N. Y. C., 21-23.
Cunning, the Great, Colonial, Phila.

EVELYN CUNNINGHAM

DAINTY CHARACTER COMEDIENNE

Davis Family, Lyric, Birmingham, Ala., 21-23.
Dayton Family, Temple, Detroit.
Dale, Violet, Keith's, Phila.
Danubes (4), Temple, Rochester, N. Y.
Davis, Helene, Bijou, Richmond, Va., 21-23.
Damerel, Geo., & Co., Majestic, Chicago.
Daly, Chas., Lincoln Sq., N. Y. C., 18-20; Bijou, Bkln., 21-23.
Damann, Carl, Troupe, Lincoln Sq., N. Y. C., 18-20; Fulton, Bkln., 21-23.
Dairy Maids, Emery, Providence, 21-23.
Dale & Boyle, Nixon, Phila.
Davis, Tom, & Co., Orpheum, Racine, Wis., 21-23.
Daniels & Conrad, Keith's, Portland, Me.
De Pace Opera Co., Lyric, Birmingham, Ala., 21-23.
Deppos (6), Keith's, Indianapolis.
Denny & Boyle, Bijou, Savannah, Ga., 21-23.
De Lisle & Dupont, Lincoln Sq., N. Y. C., 21-23.
De Vere & Malcolm, Loew's 7th Ave., N. Y. C., 21-23.
De Long, Maidie, Orpheum, York, Pa., 21-23; Orpheum, Altoona, 25-27; Orpheum, Harrisburg, 28-30.
De Winter, Grace, Poli's Palace, Springfield, Mass., 21-23.
Depino, Keith's, Lowell, Mass.
Diamond & Brennan, Keith's, Cincinnati.
Dinehart, Allan, & Co., Orpheum, Minneapolis.
Diodattas, Les, Orpheum, Racine, Wis., 21-23.

PRINCESS DOVEER

Now Playing Her Fourth Week at Union Square

Doll, Alice Lyndon, Orpheum, Los Angeles, 18-Nov. 6.
Donovan & Lee, Keith's, Dayton, O.
Doyle & Dixon, Colonial, N. Y. C.
Dooley & Rugel, Orpheum, St. Paul.
Dooley & Sales, Prospect, Bkln.
Doree, Mme., Opera Co., Nixon, Phila.
Dolly & Mack, Colonial, Logansport, Ind., 21-23.
Downey, Maurice, & Co., Gt. Northern, Chicago.
Dougherys, The, Poli's, New Haven, Conn., 21-23.

Jas. B.—DONOVAN and LEE—Marie

King of Ireland The Little Beauty

Playing Big Time.

Dream Dancers, Boulevard, N. Y. C., 18-20; American, N. Y. C., 21-23.
Dreams, Marie, Empress, Cincinnati.
Dunbar's Bell Ringers, Majestic, Chicago.
Dugan, Raymond, & Co., Allegheny, Phila.
Dunn, Thos. Potter, Grand, Phila.
Dunbar's Maryland Minstrels, Keith's, Jersey City, 21-23.
"Dugan's Money," Orpheum, Detroit.
East, George, & Co., Keith's, Phila.
Eckert & Parker, Allegheny, Phila.
Edwards & Hardy, Howard, Boston.
Elliott & Mullen, Delancey St., N. Y. C., 21-23.
Ellsworth & Ardsley, Gordon's Olympia, Boston.
Elinore & Williams, Shea's, Buffalo.
Emmet, De Voy & Co., Victoria, Charleston, S. C., 21-23.
Emerson & Baldwin, Harris, Pittsburgh.
Emily Sisters, Cross-Keys, Phila., 21-23.
Embs & Alton, Gt. Northern, Chicago.
"Enchanted Forest, The," Lyric, Indianapolis.
Equestrian Lion, Academy, Norfolk, Va., 21-23.
Equilo Bros., Orpheum, N. Y. C., 18-20; Loew's, New Rochelle, 21-23.
Ergotti & Lilliputians, Hipp., Baltimore.
Erale & Erale, Palace, Hartford, Conn., 21-23.
Everett's Circus, Palace, N. Y. C.

PHILADELPHIA

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Evans & Wilson, Howard, Boston.
Fall Fashion Show, Palace, N. Y. C.
Farber Girls, Keith's, Indianapolis.
"Fall Guy, The," Lyric, Birmingham, Ala., 21-23.
Fern, Harry, & Co., Majestic, Chicago; Madison, Wis., 25-27.
Ferry, Temple, Ft. Wayne, Ind.
Felber & Fisher, Delancey St., N. Y. C., 21-23.
Fern, Bigelow & Meehan, Nixon, Phila.
Fisher, Mr. & Mrs. Perkins, Pantages', San Francisco.
Fitzgibbon, Bert, Keith's, Indianapolis.
Fitzgerald & Marshall, Garden Pier, Atlantic City.
Fitzpatrick, J. W., Prospect, Bkln.
Field Bros., Loew's 7th Ave., N. Y. C., 21-23.
Fields, Will H., Orpheum, Grand Rapids, Mich.
"Fired from Yale," Loew's, Toronto, Can.
"Fixer, The," Emery, Providence, 21-23.
Fletcher, Chas. Leonard, American, N. Y. C., 21-23.
Florenzi, Emery, Providence, 21-23.
Fox & Dolly, Alhambra, N. Y. C.
Fox & Mayo, Boulevard, N. Y. C., 18-20; Greeley Sq., N. Y. C., 21-23.
Foyer, Eddie, Loew's 7th Ave., N. Y. C., 21-23.
Fostell, Al., Hawthorne, N. J.
Fred & Albert, Princess, Nashville, Tenn., 21-23.
Frances & Holland, Greeley Sq., N. Y. C., 18-20; Orpheum, N. Y. C., 21-23.
Frey Twins & Frey, Bijou, Fall River, Mass., 21-23.
Frey, Henry, Loew's, Rochester, N. Y., 21-23.
Fridkin, Boris, & Co., Grand, St. Louis.
Garcinetti Bros., Orpheum, Seattle, 25-30.
Gautier's Toy Shop, Shea's, Buffalo.
Gascoigne, Cleo, Orpheum, Jacksonville, Fla.
Gallagher & Martin, Keith's, Providence.
Gauthier & Devi, Columbia, St. Louis.
Gaby Bros. & Clark, Palace, Bkln., 21-23.
Gallagher & Carlin, McVicker's, Chicago.
Garden, Rose, Globe, Phila.
Gardner Trio, Priscilla, Cleveland.
Gerard & West, Miles, Cleveland.
Gilbert & Sullivan Revue, Keith's, Washington.
Gillette, Lucy, Orpheum, Minneapolis.
Girard, Harry, & Co., Prospect, Bkln.
Gibbs, Charles, Globe, Phila.
Gilbert, Harry, Colonial, Phila.
Glose, Augusta, Temple, Rochester, N. Y.
Gladiators, The, Keith's, Toledo, O.
Glaser, Lulu, & Co., Keith's, Cleveland.
Gordons, Robbie, Empress, Grand Rapids, Mich.
Gould, Billy, Colonial, N. Y. C.
Gordon, Paul, Delancey St., N. Y. C., 18-20; Orpheum, N. Y. C., 21-23.
Golding & Keating, Boulevard, N. Y. C., 21-23.
Golet, Harris & Morey, Bijou, Fall River, Mass., 21-23.
Gordon & White, Keystone, Phila.
Golden, Claude, Wm. Penn, Phila.
Goldie & Hazel, McVicker's, Chicago.
Grapewin, Chas., & Co., Colonial, Erie, Pa.
Green, McHenry & Deane, Lincoln Sq., N. Y. C., 18-20; Bijou, Bkln., 21-23.
Grady, Jas., & Co., Hipp., Baltimore.
Grogan, Clarice, Troupe, Howard, Boston.

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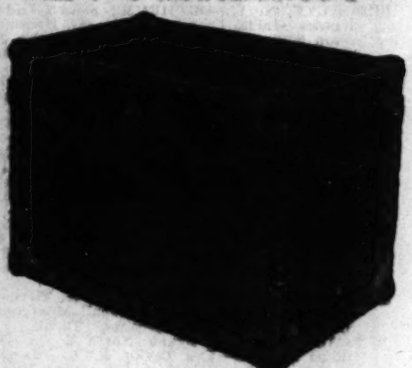

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Herbert, Hugh, & Co., Shea's, Buffalo.
Heath & Perry, Keith's, Providence.
Helena, Edith, American, N. Y. C., 18-20; Bijou, Bkln., 21-23.
Herman, Dorothy, Orpheum, N. Y. C., 21-23.
Herman & Shirley, Gt. Northern, Chicago.
Heim, Bud & Nellie, New Portland, Portland, Me., 21-23.
Hill & Sylvanny, Majestic, Chicago.
"Highest Bidder, The," Palace, Hartford, Conn., 21-23.
Houdini, Harry, Orpheum, Seattle, Wash.
Howard's Ponies, Keith's, Cleveland.
Howell, Geo., & Co., Keith's, Columbus, O.
Holmes & Buchanon, Temple, Detroit.
Hopkins, Ethel, Temple, Ft. Wayne, Ind.
Howard & Ross, Princess, Nashville, Tenn., 21-23.
Hoffmann's, Gertrude, Revue, Orpheum, Bkln.
Holdsworths, The, Fulton, Bkln., 21-23.
Holman, Harry, & Co., Empress, Grand Rapids, Mich.
Homer & Du Bard, Orpheum, Grand Rapids, Mich.
"Honey Girls, The," Palace, Hartford, Conn., 21-23.
Hussey & Boyle, Maryland, Baltimore.
Hunting & Francis, Orpheum, Bkln.
Hunters, Musical, Empress, Cincinnati.
Hymack, Orpheum, Memphis, Tenn.
Hyams & McIntyre, Bushwick, Bkln.
Imhof, Conn & Coreene, Palace, N. Y. C.
Inness & Ryan, Orpheum, Ogden, U.
Italian Musketeers, Forsyth, Atlanta, Ga.
Jackson, Leo & Mae, Keith's, Dayton, O.
Jansleys (4), Keith's, Louisville.
Jarvis & Harrison, Palace, Minneapolis.
Jardon, Dorothy, Colonial, N. Y. C.
Jarvis, Jerie, Orpheum, Grand Rapids, Mich.
Jansen's Fashion Shop, Keith's, Lowell, Mass.
Jenkins & Covert, Loew's 7th Ave., N. Y. C., 18-20; Lincoln Sq., N. Y. C., 21-23.
Jennings & Evers, Globe, Boston, 21-23.
Jewell Comedy Trio, Orpheum, Peoria, Ill., 21-23.
Jerge & Hamilton, Gt Northern, Chicago.
Judge & Gale, Keith's, Providence.
Jules & Francis, Globe, Phila.
"Jungle Man, The," Crystal, Milwaukee.
Kartelli, Bushwick, Phila.
Kane & Herman, Loew's 7th Ave., N. Y. C., 18-20; American, N. Y. C., 21-23.
Kay & Vernon, Fulton, Bkln., 21-23.
Kane & Thomas, Emery, Providence, 21-23.
Kalma & Co., McVicker's, Chicago.
Kay & Adams, "Tango Shoes" Co., Indef.
Kanes, The, Bowdoin Sq., Boston, 21-23.
Kaufman, Vernie, Orpheum, So. Bend, Ind., 21-23.
Kammerer & Howland, Academy, Buffalo.
Kelly, Joe K., Monaghan's, New Brunswick, N. J., Indef.
Keogh & Francis, Orpheum, Jacksonville, Fla.
Kenny, Nobody & Platt, Keith's, Louisville.
Keane, J. Warren, & Co., Keith's, Toledo, O.
Keatons (3), Majestic, Milwaukee.
Kelcey Sisters (3), Palace, Minneapolis.
Kerville Family, Colonial, N. Y. C.
Kent, S. Miller, & Co., American, N. Y. C., 18-20; Loew's 7th Ave., N. Y. C., 21-23.
Keefe, Langdon & Wheeler, National, N. Y. C., 21-23.
Keogh, Edwin, & Co., Cross-Keys, Phila., 21-23.
Kellers, The, New Portland, Portland, Me., 21-23.
Kirksmith Sisters, Shea's, Buffalo.
Kingston & Ebner, Orpheum, Kansas City, Mo.
King & King, American, N. Y. C., 18-20; Greeley Sq., N. Y. C., 21-23.
Kidlets (2), Loew's, Newark, 21-23.
Kirke, Hazel, Trio, McVicker's, Chicago.
Kleiner, Musical (4), Loew's, Toronto, Can.
Kluting's Animals, Keith's, Lowell, Mass.
Knowles & White, Academy, Buffalo.
Kramer & Morton, Empress, Grand Rapids, Mich.
Krazy Kids (9), Lyric, Buffalo.
Kuhlers Bros., Boulevard, N. Y. C., 18-20; American, N. Y. C., 21-23.
Kumbry, Busch & Robinson, Empress, Cincinnati.
Lackaye, Wilton, & Co., Maryland, Baltimore.
La Varre, Paul, & Bro., Temple, Ft. Wayne, Ind.
La France & Bruce, Temple, Ft. Wayne, Ind.
La Velle & Jacine, Loew's 7th Ave., N. Y. C., 18-20; American, N. Y. C., 21-23.
La Croix, Paul, Scollay Sq., Boston.
La Belle & Williams, American, Phila., 21-23.
Lawton, Poli's, Scranton, Pa., 21-23.
Lambert, Maud, Flatbush, Bkln.
Lavine, Arthur, & Co., Lyric, Buffalo.
Lane & Montrose, Lyric, Indianapolis.
Lamber & Frederick, Keith's, Washington.
La Vars, The, Keith's, Portland, Me.
Lewis, Chas. T., Homer Miles Co., Indef.
Levy, Bert, Maryland, Baltimore.
Le Grohs, The, Keith's, Columbus, O.
Le Hoen & Dupreece, Keith's, Dayton, O.
Lesser, Amy, Princess, Nashville, Tenn., 21-23.
Lewis, Henry, Keith's, Phila.
Leonard, Eddie, Prospect, Bkln.
Lewis, Andy, & Co., Loew's, Rochester, N. Y., 21-23.
Lewis, Belmont & Lewis, Orpheum, Detroit.
Le Van & Rose, Scollay Sq., Boston.
Leodoro & Kolomassy, Orpheum, Grand Rapids, Mich.
Leslie & Collins, Orpheum, Grand Rapids, Mich.
Lester Trio, Lyric, Buffalo.
"Leap Year Girls," Forsyth, Atlanta, Ga.
Lightner, Misses, & Alexander, Harris, Pittsburgh; Orpheum, Montreal, Can., 25-30.
Lloyd & Britt, Keith's, Phila.
Lo-ve & Wilbur, Keith's, Boston.
Long, Gertrude, Orpheum, New Orleans.
Loyal's, Alf. W., Dogs, Bushwick, Bkln.
"Lonesome Lassies," Miles, Cleveland.
Lucas & Lucille, Grand, Phila.
Lubowska, Maryland, Baltimore.
Lydell, Al., & Co., Temple, Rochester, N. Y.
Lyons & Yosco, Palace, N. Y. C.
Marco Twins, Dallas, Tex., 18-30.

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Mason, Harry Lester, Keith's, Cincinnati.
Matthews, Shayne & Co., Temple, Ft. Wayne, Ind.
Martins, Flying, Palace, N. Y. C.
Mason & Keeler, Colonial, N. Y. C.
Mazetti Troupe, Greeley Sq., N. Y. C., 18-20; Boulevard, N. Y. C., 21-23.
Mann, Ben & Hazel, Orpheum, N. Y. C., 21-23.
Marlo & Trevette, Boulevard, N. Y. C., 21-23.
Marshall & Tribble, Loew's, Toronto, Can.
Marnello, Miles, Cleveland.
Marley, Jack, Scollay Sq., Boston.
Marconi Bros. (3), Globe, Boston.
Mang & Snyder, Poli's, Scranton, Pa., 21-23.
Maximillian (Chimpanzee), Priscilla, Cleveland.
Mabelles, Four, Orpheum, Grand Rapids, Mich.
Macks, Dancing, Greely's, Portland, Me., 21-23.

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McKay & Ardine, Keith's, Phila.
McMillan, Lida, & Co., Bijou, Richmond, Va., 21-23.
McCormick & Wallace, Hipp., Youngstown, O.
McIntyre & Heath, Orpheum, Memphis, Tenn.
McBanns, Juggling, Delancey St., N. Y. C., 18-20; Bijou, Bkln., 21-23.
McKinley, Nell, Orpheum, Detroit.
McMahon & Chappelle, Nixon, Phila.
McRae, Tommy, Keith's, Jersey City, 24-23.
McConnell & Simpson, Garden Pier, Atlantic City.
Mercedes, Keith's, Boston.
Melville, Mary, Dominion, Ottawa, Can.
Metropolitan Dancers, Keith's, Toledo, O.
Meyakos Four, Majestic, Milwaukee.
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Melnose, Bert, Orpheum, St. Paul.
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Mintz & Wertz, Victoria, Charleston, S. C., 21-23.
Milo, Temple, Rochester, N. Y.
Mignon, Keith's, Toledo, O.
Mirano Bros., Howard, Boston.
Miller, Isabelle, & Co., American, Phila.
Mills & Williams, Lyric, Indianapolis.
Milans (5), New Portland, Portland, Me., 21-23.
Moore, O'Brien & Cormack, Maryland, Baltimore.
Morton, Clara, & Co., Empress, Grand Rapids, Mich.
Morton, Sam & Kitty, Empress, Grand Rapids, Mich.
Morton & Glass, Keith's, Indianapolis.
Morin Sisters, Keith's, Phila.
Monroe & Mack, Shea's, Toronto, Can.
Mori Bros. (3), Hipp., Youngstown, O.
Morton & Moore, Orpheum, New Orleans.
Moore, Gardner & Rose, Orpheum, St. Louis.
Montgomery, Marshall, & Co., Prospect, Bkln.
Morris & Wilson, Lincoln Sq., N. Y. C., 21-23.
Montgomery, Billy, Orpheum, Peoria, Ill., 21-23.
Morrill, Beatrice, Revue, Poli's Palace, Springfield, Mass., 21-23.
Monfrose & Sardell, Orpheum, Grand Rapids, Mich.
Mosarts, The, Gt. Northern, Chicago.
Moss, Dick & Alice, Keith's, Lowell, Mass.
Monahan & Dolly, New Portland, Portland, Me., 21-23.
Mullane, Frank, Keith's, Louisville.
Murray's Dogs, Bowdoin Sq., Boston, 21-23.
Murphy's Minstrels, Cross-Keys, Phila.
Murray & Corbett, Lyric, Buffalo.
Mullaly, Pingree & Co., Poli's, New Haven, Conn., 21-23.
Myrl & Delmar, Harris', Pittsburgh; Keith's, Cincinnati, 25-30.
"Mysterious Will," McVicker's, Chicago.
Nadmova, Palace, Chicago.
Natalie, Sisters, Majestic, Milwaukee.
Natalie & Ferrari, Garden Pier, Atlantic City.
Nash, Julia, & Co., Bijou, Bkln., 21-23.
Navigators (6), Delancey St., N. Y. C., 21-23.
Namba Bros., Grand, Phila.
Nayson's Birds, Keith's, Portland, Me.
Needham & Wood, "Tango Shoes" Co., Indef.
Nesbit & Clifford, Palace, N. Y. C.
Nevins & Gordon, Orpheum, N. Y. C., 18-20; Fulton, Bkln., 21-23.
Nevins & Erwood, Poli's Palace, Springfield, Mass., 21-23.
Nicholas-Nelson Troupe, Gt. Northern, Chicago; Lafayette, Ind., 25-27; So. Bend 28-30.
Nicoll & Robinson, De Kalb, Bkln., 21-23.
Niblo & Nugent, Poli's, Scranton, Pa., 21-23.
"Night With the Poets," Grand, Phila.
Nordstrom, Marie, Keith's, Columbus, O.
North, Frank, & Co., Dominion, Ottawa, Can.
Norcross & Holdsworth, Palace, Chicago.
Nordstrom, Frances, & Co., Orpheum, Memphis, Tenn.
Norman, Fred, Howard, Boston.
Norton & West, Globe, Phila.
Nore & Dorothy, Cross-Keys, Phila., 21-23.
Norwood & Norwood, Orpheum, Racine, Wis., 21-23.
Ogden Four, Lyric, Hoboken, N. J., 21-23.

O'Brien, Frank, Orpheum, N. Y. C., 18-20; Fulton, Bkln., 21-23.
Olcott, Charlie, Bushwick, Bkln.
Oliver, Belle, Grand, St. Louis.
Old Homestead D'bl Quartette, Garden Pier, Atlantic City.
O'Meers, Josie, Empress, Grand Rapids, Mich.
Ouri, La Belle, Orpheum, Altoona, Pa., 21-23.
"On the School Playgrounds," Poli's, Scranton, Pa., 21-23.
"Orange Packers," Orpheum, Montreal, Can.
Paul, Le Van & Dobbs, Keith's, Cleveland.
Papillo & Fabrito, Keith's, Dayton, O.
Patsicola & Meyers, Temple, Ft. Wayne, Ind.
Parry, Charlotte, Bushwick, Bkln.
Peterson, Dick & Peterson, City, Brockton, Mass., 21-23; Bijou, Fitchburg, 25-27.
Peckhoff, Mme., Maryland, Baltimore.
Pell, Phyllis, Colonial, N. Y. C.
Percival, Walter, & Co., Lincoln Sq., N. Y. C., 18-20; Fulton, Bkln., 21-23.
Pealson & Goldie, Greeley Sq., N. Y. C., 18-20; Loew's, Newark, N. J., 21-23.
Perkins, Walter, & Co., Keith's, Jersey City, 21-23.
Phillips, Mr. & Mrs. Norman, Temple, Ft. Wayne, Ind.
Phasma, Empress, Cincinnati.
Pisano, General, Rickards' Circuit, Australia, Indef.
Pleriert & Schofield, Keith's, Louisville.
Pichiani Troupe, Globe, Boston, 21-23.
Piccola Midgets, Gordon's Olympia, Boston.
Pisano & Bingham, Poli's, Scranton, Pa., 21-23.
Port & De Lacey, Delancey St., N. Y. C., 18-23; American, N. Y. C., 24-26.
Ponzilla, Carmella & Rose, Orpheum, Altoona, Pa., 21-23.
Powder & Capman, Grand, Phila.
Pregost & Brown, Majestic, Chicago.
Primrose, Geo., & Co., San Antonio, Tex.; Little Rock, Ark., 27-29.
Princess Minstrel Maids, Orpheum, So. Bend, Ind., 21-23.
Quiroga, Manuel, Colonial, N. Y. C.
Randegger, G. Aldo, Keith's, Cincinnati.
Raymond & Caverly, Temple, Rochester, N. Y.
Rawson & Clare, Alhambra, Phila., 21-23.
Rathskellar Bugs, Colonial, Phila.
Rale, Gene, McVicker's, Chicago.
Reilly, Johnny, Stowe's R. R. Shows, Indef.
Reese & Basse, Majestic, Chicago.
Reed & Reed, National, N. Y. C., 18-20; Emery, Providence, 21-23.
Renault, Francis, Loew's 7th Ave., N. Y. C., 18-20.
Reed Bros., Wm. Penn, Phila.
Redford & Winchester, Flatbush, Bkln.
"Real Mr. Q.," Miles, Cleveland.
Rice & Davis, Palace, Minneapolis.
Rippel, Jack, Greenwald, New Orleans.
Rigby, Arthur, Gt. Northern, Chicago.
Richards & Kyle, Keith's, Lowell, Mass.
Rosine, Carl, & Co., Keith's, Providence.
Rover, Al., & Sister, Palace, Chicago.
Roshanara, Orpheum, Memphis, Tenn.
Roye, Ruth, Majestic, Milwaukee.
Rose, Julian, Bushwick, Bkln.
Rose & Ellis, Lincoln Sq., N. Y. C., 21-23.
Rockwell & Wood, St. James, Boston, 21-23.
Romaine & Roberts, St. James, Boston, 21-23.
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Sawyer, Joan, & Co., Orpheum, Kansas City, Mo.
Sale, Chick, Columbia, St. Louis.
Samuels, Ray, Palace, N. Y. C.
Setzudas (5), Orpheum, So. Bend, Ind., 21-23.
Sans, Pearl & Irene, Poli's, Scranton, Pa., 21-23.
Schreck & Percival, Forsyth, Atlanta, Ga.
Scotch Lads & Lassies, Dominion, Ottawa, Can.
Schmettans, The, Keith's, Phila.
Scott & Keane, Shea's, Toronto, Can.
Scheff, Fritzi, Alhambra, N. Y. C.
Schwartz Bros., National, N. Y. C., 21-23.
Schaffer, Sylvester, De Kalb, Bkln.
Schrode & Chappelle, Globe, Boston, 21-23.
Schnee, Hilda, Hipp., Baltimore.
"School Days," Edwards, Grand, St. Louis.
Seebacks, The, Prospect, Bkln.
Seitz, Herman, American, N. Y. C., 21-23.
Seymour & Seymour, Warwick, Bkln., 21-23.
Schethe Trio, Orpheum, Grand Rapids, Mich.
Selman & Ardon, McVicker's, Chicago.
Seymour & Dupre, Empress, Butte, Mont.
"Secret, The," Delancey St., N. Y. C., 27-29.
Sherman & De Forest & Co., Orpheum, Peoria, Ill., 21-23; Majestic, Springfield, 25-27; Orpheum, Champaign, 28-30.
Sharp & Turek, Lyric, Birmingham, Ala., 21-23.

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Sheppard, Bert, & Co., Academy, Norfolk, Va., 21-23.
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"Ships That Pass in the Night," Keith's, Cleveland.
Simpson & Dean, Keystone, Phila.
Simon, Louis, & Co., Orpheum, Montreal, Can.
Singer & Ziegler Twins, Bijou, Savannah, Ga., 21-23.
Singers (4), Delancey St., N. Y. C., 18-20; Lincoln Sq., N. Y. C., 21-23.
Singer's Midgets, Colonial, Phila.
Skettett, Bert & Hazel, Palace, Hartford, Conn., 21-23.
Skipper & Kastrup, Cross-Keys, Phila., 21-23.
Sloth, Blanche, National, N. Y. C., 21-23.
Smith, Ben, Victoria, Charleston, S. C., 21-23.
Smith & Austin, Princess, Nashville, Tenn., 21-23.
Smith, Irene & Bobby, Prospect, Bkln.
Smith, Willie, Globe, Boston, 21-23.
Smith & Ralph, Bacoon, Boston.
Smalley, Ralph, Keith's, Lowell, Mass.
Solis (4), Academy, Norfolk, Va., 21-23.
Soldiermen, Loew's, Newark, 21-23.

(Continued on page 18.)

ROUTE LIST
DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday.

Adams, Maude (Chas. Frohman, Inc., mgr.)—Ithaca, N. Y., 20, Buffalo 21-23, Jackson, Mich., 25, Battle Creek 26, Grand Rapids 27, Lansing 28, Bay City 29, Saginaw 30.
Anglin, Margaret—San Francisco 18-23.
"Abe & Mauruss" (A. H. Woods, mgr.)—Lyric, New York, 21, indef.
"Around the Map" (Klaw & Erlanger, mgrs.)—National, Washington, 25-30.
"Adele"—New Haven, Conn., 22, 23.
"Alone at Last" (The Shuberts, mgrs.)—Shubert, New York, 19, indef.
"Argyle Case, The"—Victoria, Chicago, 18-23.
Barrymore, Ethel (Chas. Frohman, Inc., mgr.)—Lyceum, New York, 19, indef.
Boston Opera & Pavlowa—Lexington, New York, 25-Nov. 6.
Bispham, David—Harris, New York, 21, 22, 25, 26 (mats.), Springfield, Mass., 27.
Barker's, Granville, Co.—Majestic, Bkln., 18-23.
"Blue Paradise, The" (The Shuberts, mgrs.)—Casino, New York, indef.
"Boomerang, The" (David Belasco, mgr.)—Belasco, New York, indef.
"Back Home" (Selwyn & Co., mgrs.)—Plymouth, Boston, indef.
"Bird of Paradise" (Oliver Morosco, mgr.)—St. Louis 17-23, Kansas City 25-30.
"Bringing Up Father," No. 1 Co., Gus Hill's (Chas. Yale, mgr.)—Buffalo 18-23, Cleveland 25-30.
"Bringing Up Father," No. 2 Co., Gus Hill's (Chas. Foreman, mgr.)—Danville, Va., 20, Winston-Salem, N. C., 21, Greensboro 22, Durham 23, Raleigh 25, Washington 26, Tarboro 27, Rocky Mount 28, Fayetteville 29, Wilmington 30.
"Bringing Up Father," No. 3 Co., Gus Hill's (Griff Williams, mgr.)—Towanda, Pa., 20, Scranton 21, Wilkes-Barre 22, 23, Sayre 25, Corning, N. Y., 26, Penn Yan 27, Geneva 28, Lyons 29, Sodus 30.
"Blue Bird, The" (The Shuberts, mgrs.)—Marion, O., 20, Springfield 21, Dayton 22, 23, Piqua 25, Muncie, Ind., 26, Anderson 27, Connersville 28, Indianapolis 29, 30.
"Blindness of Virtue"—Springfield, Mass., 22, 23.
Chatterton, Ruth, & Henry Miller—Broad, Phila., 18-23.
Columbus Mus. Com. Co.—Ottawa, Can., indef.
Campbell, Mrs. Patrick—Augusta, Ga., 20, Columbia, S. C., 21, Lynchburg, Va., 23.
Clamage, Arthur, Mus. Revue (Fred Smythe, mgr.)—Winona, Minn., 18-20, Rochester 21-23.
"Common Clay" (A. H. Woods, mgr.)—Republic, New York, indef.
"Calling of Dan Matthews" (Gaskell & MacVitty, mgrs.)—Mountain Home, Ida., 20, Twin Falls 21, American Falls 22, Pocatello 23, Spanish Forks, U., 25, Nephi 26, Salina 27, Richfield 28, Manti 29, Provo 30.
"Dancing Around" (The Shuberts, mgrs.)—Lyric, Cincinnati, 17-23, Terre Haute, Ind., 24, Indianapolis 25-27.
"Don't Lie to Your Wife" (C. S. Primrose, mgr.)—Montevideo, Minn., 20, Wheaton 21, Wahpeton, N. Dak., 22, Fergus Falls, Minn., 23, St. Cloud 24, Willmar 25, Morris 26, Benson 27, Litchfield 28, Northfield 29, Prescott, Wis., 30.
"Damaged Goods"—New Orleans 17-23.
"Daddy Long Legs"—New Orleans 24-30.
Eltinge, Julian (A. H. Woods, mgr.)—Newark 18-23.
"Experience" (Wm. Elliott, mgr.)—Shubert, Boston, 18-23, New Haven, Conn., 25-30.
"Experience" (Wm. Elliott, mgr.)—Albany 21-23.
Forbes-Robertson—Charleston, S. C., 20, Macon, Ga., 23.
"Everywoman" (Henry W. Savage, mgr.)—Rutland, Vt., 20, Keene, N. H., 21, No. Adams, Mass., 22, Pittsfield 23, Springfield 25, 26, Holyoke 27, Norwich, Conn., 28, New Britain 29, Hartford 30.
Faversham, Wm. (Leonard L. Gallagher, mgr.)—Powers', Chicago, 18-Nov. 13.
Forbes-Robertson—Charleston, S. C., 20.
Ferguson, Elsie (Klaw & Erlanger, mgrs.)—St. Louis 17-23.
"Fair and Warmer"—Buffalo 28-30.
"Follies of 1915" (F. Ziegfeld, mgr.) —Colonial Boston, 18-30.
"Full House, A," Co. A (H. H. Frazee, mgr.)—Ford's, Baltimore, 18-23, Lancaster, Pa., 25, Wilkes-Barre 26, 27, Scranton 28, Paterson, N. J., 29, 30.
"Full House, A," Co. B (H. H. Frazee, mgr.)—Pittsburgh 18-23, Wheeling, W. Va., 25, E. Liverpool, O., 26, Akron 27, Columbus 28-30.
"Full House, A," Co. C (H. H. Frazee, mgr.)—Herkimer, N. Y., 20, Little Falls 21, Johnstown 22, Amsterdam 23, Fulton 25, Oswego 26, Norwich 27, Cortland 28, Waverly 29, Binghamton 30.
"Freckles," Western Co. (Broadway Amuse. Co., mgrs.)—Mapleton, Ia., 21, Ida Grove 22, Wall Lake 25, Lake City 26, Nevada 27, Traer 29, Dysart 30.
"Freckles," Southern Co. (Broadway Amuse. Co., mgrs.)—Revere, Mo., 20, Stronghurst, Ill., 21, Farmington, Ia., 22, Pulaski 23, Bloomfield 24, Eldon 25, Keosauqua 28, Nauvoo 29, Illinois City 30.
"Freckles," Co. B, Broadway Amuse. Co. (Darrell H. Lyall, mgr.)—Bowling Green, Ky., 20, Franklin 21, Gallitan, Tenn., 22.
"Frame Up, The" Byers & Mann (Cato Mann, mgr.)—Randolph, Neb., 20, Bloomfield 21, Wakefield 23.
"Fool There Was, A"—Memphis, Tenn., 25, 26, Knoxville 30.
Gillette, Wm. (Chas. Frohman, Inc., mgrs.) — Empire, New York, indef.
Goodwin, Nat—Springfield, Mass., 22, 23, Lawrence 27.
"Girl Who Smiles, The" (Times Prod. Corp., mgr.)—Longacre, New York, indef.
"Girl of To-Morrow"—La Salle, Chicago, indef.
"Girl Outlaw, The" (Clyde E. Anderson, mgr.)—Mason, Mich., 20, Deamondale 21, Patterville 22, Grand Ledge 23, Vermontville 25, Nashville 26, Rival Center 27, White City 28, North East 29, Harbor Creek 30.
"Girl From Broadway, The" (Clyde E. Anderson, mgr.)—Lyndonville, Vt., 20, Bradford 21, Hamilton, N. Y., 22, Canastota 23, Camden 25, Mexico 26, Weedsport 27, Clyde 28, Lyons 29, Watkins 30.
"Good Samaritan, The" (Frank B. Smith, mgr.)—Humboldt, Ia., 20, Emmetsburg 21, Algona 22, Armstrong 23, Graettinger 24, Winnebago, Minn., 26, New Richland 27, Waseca 28, Le Sueur 29, Sleepy Eye 30.
Holmes, Taylor—Buffalo 18-23, Belasco, Washington, 25-30.
Hodge, Wm.—Adelphi, Phila., 18-23.
"House of Glass, The" (Cohan & Harris, mgrs.)—Candler, New York, indef.
"Hit-the-Trail Holliday" (Cohan & Harris, mgrs.)—Astor, New York, indef.
"Henpecked Henry," Eastern Co, (Halton Powell, Inc., mgr.)—Barnesville, O., 20, Bellaire 21, Clarksburg, W. Va., 22, Fairmount 23, Weston 25, Phillipi 26, Elkins 27, Parsons 28, Thomas 29, Frostburg 30.
"Hip-Hip-Hooray" (Chas. Dillingham, mgr.)—Hipp., New York, indef.
"Hobson's Choice" (The Shuberts, mgrs.)—Albany 18-20.
"Hands Up" (The Shuberts, mgrs.)—Lyric, Phila., 18-23.
"Henpecked Henry," Southern Co. (Halton Powell, Inc., mgr.)—Ft. Smith, Ark., 20, Hot Springs 21, Little Rock 22, Texarkana, Tex., 23, Shreveport, La., 24, Marshall, Tex., 25, Longview 26, Sulphur Springs 27, Greenville 28, McKinney 29, Waco 30.
"Henpecked Henry," Northern Co. (Halton Powell, Inc., mgr.)—Viola, Wis., 20, La Farge 21, Soldiers Grove 22, Boscobel 23, Watertown 24, Ft. Atkinson 25, Mt. Horeb 26, Platteville 27, Benton 28, Cuba 29, Galena, Ill., 30.
"Henpecked Henry," Western Co. (Halton Powell, Inc., mgr.)—Wyoming, Ia., 20, Durant 21, W. Liberty 22, Independence 23, Cedar Rapids 24, Osage 25, Marble Rock 26, Greene 27, Northwood 28, Lake Mills 29, Thornton 30.
"Human Soul, The"—Bangor, Pa., 28, Pan Argyle 29, Shamokin 30.
"Happy Heinie" (Edw. Manley, mgr.)—Indianapolis 18-23, Defiance, O., 25, Auburn, Ind., 26, Angola 27, Adrian, Mich., 28, Ann Arbor 30.
"High Jinks"—Bronx O. H., New York, 25-30.
"Help Wanted"—Imperial, Chicago, 17-23.
Illington Margaret (Selwyn & Co., mgrs.)—Grand, Cincinnati, 18-23, Lexington, Ky., 25, Springfield, Ill., 26, Dayton, O., 27, Indianapolis 28-30.
"Inside the Lines" (J. Fred Zimmerman Jr. & Wm. Harris Jr. mgrs.)—Cort, Chicago, indef.
"Ill-Starred Babbie"—Scranton, Pa., 23.
"It Pays to Advertise," Eastern Co. (Cohan & Harris, mgrs.)—Cohan's, Chicago, indef.
"It Pays to Advertise," Western Co. (Cohan & Harris, mgrs.)—Columbia, S. C., 20, Charleston 22.
"In Old Kentucky" (Philip H. Nirdu, mgr.)—People's, Phila., 18-23, Atlantic City 25, 26, Reading, Pa., 27, Wilmington, Del., 28-30.
Janis, Elsie (Chas. B. Dillingham, mgr.)—Cohan, New York, indef.
"Kick In" (A. H. Woods, mgr.)—Springfield, Mass., 21, Hartford, Conn., 22, 23, Shubert, Bkln., 25-30.
"Kick In" (A. H. Woods, mgr.)—San Antonio, Tex., 24-26.
"Little Girl in a Big City, A" (Schutter & Montgomery, mgrs.)—Crown, Chicago, 24-30.
"Life" (Wm. A. Brady, mgr.)—St. Paul 17-23, Milwaukee 25-30.
"Lady Luxury" (Chas. H. Wuerz, mgr.)—St. Paul 24-30.
"Law of the Land"—York, New York, 25-30.
Montgomery & Stone (Chas. B. Dillingham, mgr.)—Globe, New York, indef.
Maude, Cyril—Standard, New York, 18-23, Hartford, Conn., 25-27.
Mann, Louis (The Shuberts, mgrs.)—Newark 18-23, Wilbur, Boston, 25-Nov. 6.
Mack, Andrew—Newark 25-30.
"Mark of the Beast"—Princess, New York, 20, indef.
"Maid in America" (The Shuberts, mgrs.)—Kansas City, Mo., 17-23, St. Louis 24-30.
"Modern Cinderella, A," Western Co., Jones & Crane's (Vic Crane, mgr.)—Dodge City, Kan., 21, Wichita 23, Alva, Okla., 26, Enid 28.
"Mutt & Jeff in College," No. 1 Co., Gus Hill's (Joe Pettengill, mgr.)—Picton, Can., 20, Belleville 21, Oshawa 22, St. Catherines 23, Guelph 25, Owen Sound 26, Stratford 27, Woodstock 28, Chatham 29, Windsor 30.
"Mutt & Jeff in College," No. 2 Co., Gus Hill's (Chas. Williams, mgr.)—Dothan, Ga., 20, Columbus 21, Atlanta 22, 23, Talladega, Ala., 25, Tuscaloosa 26, Montgomery 27, Pensacola, Fla., 28, Mobile 29, 30.
"Mutt & Jeff in College," No. 3 Co., Gus Hill's (Harry Hill, mgr.)—Altoona, Pa., 20, Johnstown 21, Latrobe 22, Greensburg 23, Steubenville, O., 25, Bellaire 26, E. Liverpool 27, Sharon, Pa., 28, Greenville 29, New Castle 30.
"Missouri Girl, The" (Merle H. Norton, mgr.)—Shelbyville, Mo., 20, Monroe City 21, Stillwell, Ill., 22, Elsberry, Mo., 23, Troy 25, Columbia 27, Tripplett 28, Bosworth 29, De Witt 30.
"Ned Wayburn's Town Topics"—Century, New York, indef.
"Nobody Home" (F. Ray Comstock, mgr.)—Hollis, Boston, indef.
"New Commerical Traveler, The" (Billy Morse, mgr.)—Quanah, Tex., 20, Childress 21, Memphis 22, Amarillo 23.
"Only Girl, The" (Joe Weber, mgr.)—Terre Haute, Ind., 22, 23, Lyric, Cincinnati, 24-30.
"Only Girl" (Joe Weber, mgr.)—New Orleans 17-23, San Antonio, Tex., 29-31.
"On Trial," Eastern Co, (Cohan & Harris, mgrs.)—Tremont, Boston, 18-23.
"On Trial," Central Co. (Cohan & Harris, mgrs.)—Grand Rapids, Mich., 18-23.
"On Trial," Western Co, (Cohan & Harris, mgrs.)—Denver 18-23.
Post, Guy Bates — Hot Springs, Ark., 23, Memphis, Tenn., 27, 28
"Princess Pat, The" (John Cort, mgr.)—Cort, New York, indef.
"Passing Show of 1915" (The Shuberts, mgrs.)—Garrick, Chicago, indef.
"Pair of Silk Stockings" (Winthrop Ames & Shuberts, mgrs.)—Wilbur, Boston, 18-23, Providence 25-30.
"Pollyanna" (Klaw & Erlanger, mgrs.)—Blackstone, Chicago, indef.
"Potash & Perlmutter," Southern Co. (A. H. Woods, mgr.)—Nashville, Tenn., 18-20, Memphis 21-23.
"Potash & Perlmutter" (A. H. Woods, mgr.)—Lansing, Mich., 22.
"Potash & Perlmutter" (A. H. Woods, mgr.)—National, Washington, 18-23, Jersey City 25-30.
"Peg o' My Heart" (Florence Martin) (Oliver Morosco, mgr.)—Buffalo 25-30.
"Peg o' My Heart" (Dorothy Mackaye) (Oliver Morosco, mgr.)—Paterson, N. J., 18-20, Newton 21, Easton, Pa., 22, Allentown 23, Scranton 25-27, Wilkes-Barre 28-30.
"Peg o' My Heart" (Rea Martin) (Oliver Morosco, mgr.)—Chattanooga, Tenn., 20, Huntsville, Ala., 21, Sheffield 22, Columbia, Tenn., 23, Nashville 25, 26, Jackson 27, Memphis 28-30.
"Peg o' My Heart" (Kitty O'Connor) (Oliver Morosco, mgr.)—Sethbridge, Can., 20, Calgary 21-23, Edmonton 25-27, Revelstoke 29, Camloops 30.
"Pair of Sixes, A," Co. A (H. H. Frazee, mgr.)—York, New York, 18-23, Dover, N. J., 25, Plainfield 26, New Brunswick 27, Kingston, N. Y., 29, Stamford, Conn., 30.
"Pair of Sixes, A," Co. B (H. H. Frazee, mgr.)—Eugene, Ore., 20, Dalles 21, Pendleton 22, Walla Walla, Wash., 23, Baker, Ore., 24, Weiser, Ida., 25, Boise 26, 27, Twin Falls 28, Pocatello 29, Brigham 30.
"Pair of Sixes, A," Co. C (H. H. Frazee, mgr.)—Ft. Worth, Tex., 20, Dallas 21, Denison 22, McAlester, Okla., 23, Muskogee 26, Tulsa 27, Bartlesville 28, Parsons, Kan., 29, Coffeyville 30.
"Pair of Sixes, A," Co. D (H. H. Frazee, mgr.)—Batavia, N. Y., 20, Corry, Pa., 21, Oil City 22, Erie 23, Ashtabula, O., 25, Sharon, Pa., 26, Youngstown, O., 27, Akron 28, Canton 29, Lima 30.
"Prince of Pilsen"—Clarksdale, Miss., 21.
"Quinneys'"—Maxine Elliott's, New York, 18, indef.
"Rolling Stones" (Selwyn & Co., mgrs.)—Harris, New York, indef.
"Revolt, The" (The Shuberts, mgrs.)—Belasco, Washington, 18-23, Ford's, Baltimore, 25-30.
"Royal Slave, A" (Geo. H. Bubb, mgr.)—Flora, Ia., 20, Shell Rock 21, Parkersburg 22, Waterloo 23, Hudson 25, Dike 26, Morrison 27, Beamon 28, Garwin 29, Gladbrook 30.
"Royal Gentleman, A" (Guy Caufman, mgr.)—Nauvoo, Ill., 21, Brighton, Ia., 23, Oskaloosa 24, Buxton 25.
Sothern, E. H.—Booth, New York, indef.
Sanderson-Brian-Cawthorn Co. (Chas. Frohman, Inc., mgr.) — Kansas City, Mo., 17-20, St. Joseph 21, Omaha, Neb., 22, 23, Lincoln 25, Sioux City, Ia., 26, Des Moines 27, Cedar Rapids 28, Davenport 29, Quincy, Ill., 30.
San Carlo Grand Opera Co.—Rochester, N. Y., 18-23, Albany 27, 28.
Skinner, Otis (Chas. Frohman, Inc., mgr.)—Academy, Baltimore, 18-23, Buffalo 25-27, Ithaca 28, Rochester 29, 30.
Smart Set, The (J. Martin Free, mgr.) — Petersburg, Va., 20, Richmond 21, Norfolk 22, Suffolk 23, Lynchburg 25, Roanoke 26, Bluefield, W. Va., 27, Bristol, Va., 28, Asheville, N. C., 29, Greenville, S. C., 30.
"Some Baby" (Henry B. Harris' Estate, mgrs.)—Fulton, New York, closes 23.
"Some Baby," Co. B (Henry B. Harris' Estate, mgr.) Springfield, Mass., 18-20, Hartford, Conn., 21-23.
"Sherman Was Right" (H. H. Frazee, mgr.)—Fulton, New York, 26, indef.
"Song of Songs, The" (A. H. Woods, mgr.)—Bronx O. H., New York, 18-23, Montauk, Bkln., 25-30.
"Sari" (Henry W. Savage, mgr.)—Detroit 18-23, Cleveland 25-30.
"Show Shop, The" (Selwyn & Co., mgrs.)—Montauk, Bkln., 18-23, Standard, New York 25-30.
"Sinners," Coast Co. (Wm. A. Brady, mgr.)—Santa Ana, Cal., 20, Pasadena 21, San Bernardino 22, Riverside 23, Los Angeles 24-30.
"Sinners" (Wm. A. Brady, mgr.)—Shubert, Bkln., 18-23.
"Sinners" (Wm. A. Brady, mgr.)—Princess, Chicago, 17, indef.
"Soldier of Japan, A" (Oscar Graham, mgr.)—Luling, Tex., 20, Seguin 21, Floresville 22, Yorktown 23, 24, Runge 25, Boerne 26, Comfort 27, Keerville 28, 29, Fredericksburg 30, 31.

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"Sunny South" (J. C. Rockwell, mgr.)—No. Stratford, N. H., 20, Island Pond, Vt., 21, Colebrook, N. H., 22, W. Stewartstown 23, Lancaster 25, Littleton 26, Lisbon 27, Woodsville 28, Meredith 29, Ashland 30.
"Shepherd of the Hills, The" (Gaskell & MacVitty, mgrs.)—Bucyrus, O., 20, Wellington 21, Fremont 22, Findlay 23, Marion 25, Delaware 26, Zanesville 27, Corning 28, Gloucester 29, Athens 30.
"Shepherd of the Hills, The" (Gaskell & MacVitty, mgrs.)—Redfield, Ia., 20, Lake City 21, Battle Creek 22, Onawa 23, Blair, Neb., 25, West Point 26, Wahoo 27, Fairbury 28, Pawnee 29, Horton, Kan., 30.
"Safety First," Eastern Co. (Halton Powell, Inc., mgr.) Richmond, Ind., 20, Cambridge City 21, Winchester 22, Muncie 23, Union City 25, Bellefontaine, O., 26, Kenton 27, Upper Sandusky 28, Bucyrus 29, Sycamore 30.
"Safety First," Western Co. (Halton Powell, Inc., mgr.)—Cresco, Ia., 20, Postville 21, Strawberry Point 22, Manchester 23, Waterloo 24, Jessup 25, Independence 26, Volga 27, Waverly 28, Sumner 29, New Hampton 30.
"Seven Keys to Baldpate" (Cohan & Harris, mgrs.)—Burlington, Ia., 25, Cedar Rapids 27.
"September Morn," Circuit Co. (Rowland & Clifford, Inc., mgrs.)—Beardstown, Ill., 20, Alton 21, 22, Quincy 23, St. Louis, Mo., 24-30.
"September Morn" (Rowland & Clifford, Inc. mgrs.)—New Orleans 24-30.
"Sacrifice, The" (Rowland & Clifford, Inc., mgrs.)—St. Louis 17-23.
"Sis Perkins" (Harry W. Link, mgr.)—Virginia, Ill., 22. Manito 23, Macomb 25, Raritan 29, Stronghurst 30.
"School Days"—Crown, Chicago, 17-23.
"Siberia"—New Haven, Conn., 25-30.
Tempest, Marie (Chas. Frohman, Inc., mgr.)—Buffalo 18-20, Dayton, O., 21, Indianapolis, Ind., 22, 23 Louisville, Ky., 25-27, Lexington 28, Ft. Wayne, Ind., 29, Grand Rapids, Mich., 30.
Thurston (Jack Jones, mgr.)—Erie, Pa., 18-20, Akron, O., 21-23, Toledo 24-30.
"Twin Beds," Original Co. (Selwyn & Co., mgrs.)—Park Sq., Boston, indef.
"Twin Beds," Special Co. (Selwyn & Co., mgrs.)—Lexington, New York, 18-23, Toronto, Can., 25-30.
"Twin Beds," Southern Co. (Selwyn & Co., mgrs.)—Norfolk, Va., 20, 21, Rocky Mount, N. C., 22, Wilson 23, Winston-Salem 25, Greensboro 26, Durham 27, Raleigh 28, Wilmington 29, Charlotte 30.
"Twin Beds," Coast Co. (Selwyn & Co., mgrs.)—Winnipeg, Can., 18-23, Fargo, N. Dak., 25, Jamestown 26, Bismarck 27, Miles City, Mont., 28, Billings 29, Bozeman 30.
"Twin Beds," Middle West Co. (Selwyn & Co., mgrs.)—Jamestown, N. Y., 20, Greenville, O., 21, Franklin 22, Steubenville 23, E. Liverpool 25, Cosbocton 26, Mansfield 27, Marion 28, Lima 29, Ft. Wayne, Ind., 30.
"To-night's the Night" (The Shuberts, mgrs.)—Cleveland 18-23, Detroit 25-30.
"Trilby" (Joseph Brooks, mgr.)—Shubert, Boston, 25-Nov. 6.
"Trail of the Lonesome Pine" (Gaskell & MacVitty, mgrs.)—Graettinger, Ia., 20, Spencer 21, Storm Lake 22, Cherokee 23, Sac City 25, Story City 26, Perry 27, Knoxville 28, Albia 29, Ottumwa 30.
"Two Johns" (Ben Wolcott, mgr.)—Pottstown, Pa., 20, Hanover 21, Chambersburg 22, Cumberland, Md., 23, Hagerstown 25, York, Pa., 26, Carlisle 27, Lebanon 28, Reading 29, Harrisburg 30.
"This is the Life," Central Co. (Halton Powell, Inc., mgr.) — Michigan City, Ind., 21-23, Hammond 24, Waukegan, Ill., 25-27, Kankakee 28-30.
"Tickets, Please"—Battle Creek, Mich., 21-23.
"Thelma" (Lee Orland, mgr.)—Burlington, Wis., 25, Elkhorn 26, Beloit 27, Harvard, Ill., 28, Whitewater, Wis., 29, Edgerton 30.
"Under Fire" (Selwyn & Co., mgrs.) — Hudson, New York, indef.
"Unchastened Woman, The" (Oliver Morosco, mgr.)—Thirty-ninth Street, New York, indef.
"Under Cover," Southern Co. (Selwyn & Co., mgrs.)—Morgantown, W. Va., 20, Fairmont 21, Wheeling 22, 23, Cumberland, Md., 25, Elkins, W. Va., 26, Weston 27, Sistersville 28, Marietta, N. C., 29, Parkersburg, W. Va., 30.
"Under Cover," Original Co. (Selwyn & Co., mgrs.)—Garrick, Phila., 18-30.
"Uncle Tom's Cabin" (Wm. Kibble, mgr.)—St. Louis 17-23, Chicago 24-30.
"Uncle Tom's Cabin" (C. B. Harmount, mgr.)—Lapeer, Mich., 20, Saginaw 21, Alma 22, St. Johns 23, Grand Ledge 25, Hastings 26, Decatur 27, Mich. City, Ind., 28, Gary 29, Aurora, Ill., 30.
"Uncle Tom's Cabin" (Terry, mgr.)—Union, Neb., 19-22.
Washington Sq. Players—Bandbox, New York, indef.
Whitney Fashion Show (Selwyn & Co., mgrs.)—Baltimore 20, Washington 21, 22, Harrisburg, Pa., 23, Pittsburgh 25, 26, Erie 27, Buffalo, N. Y., 28-30.
Whiteside, Walker (John Cort, mgr.) — Indianapolis 18-23.
"World of Pleasure, A" (The Shuberts, mgrs.)—Winter Garden, New York, indef.
"Watch Your Step" (Chas. B. Dillingham, mgr.)—Illinois, Chicago, indef.
"When Dreams Come True," Eastern Co. (Coutts & Tennis, mgrs.)—Bryan, Tex., 20, Palestine 21, Marshall 22, Long View 23, Dallas 25-27, Greenville 28, Ft. Worth 29, 30.
"When Dreams Come True," Western Co. (Coutts & Tennis, mgrs.)—Regina, Can., 20, 21, Moose Jaw 22, 23, Calgary 25-27, Edmonton 28-30.
"Within the Law," Eastern Co. (Robert Sherman, mgr.)—Stoughton, Wis., 22, Cambridge 23, Monroe 24, Mineral Point 25, Shullsburg 26, Lancaster 27, Platteville 28, Maquoketa 30.
"Within the Law," Western Co. (Robert Sherman, mgr.)—Holdrege, Neb., 22, Norton, Kan., 23, Phillipsburg 25, Mankato 26, Horton 28, Holton 29, Topeka 30.
"While the City Sleeps" (Rowland & Clifford, Inc., mgrs.)—Springfield, Ill., 24, Indianapolis 25-30.
"Young America" (Cohan & Harris, mgrs.)—Galety, New York, indef.

STOCK AND REPERTOIRE.
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Academy Players—Haverhill, Mass., indef.
Albee Stock—Providence, indef.
Auditorium Stock—Baltimore, indef.
Auditorium Stock—Kansas City, Mo., indef.
Angell Stock (Joe Angell, mgr.)—Danielson, Conn., 18-24, Jewett City 25-27.
Broadway Players—Ogden, U., indef.
Burbank Stock—Los Angeles, Cal., indef.
Bainbridge Players—Minneapolis, indef.
Benstelle, Jessie, Stock—Detroit, indef.
Barrett Players (J. R. Barrett, mgr.)—Springfield, O., indef.
Barrow-Howard Players—Lincoln, Neb., indef.
Baldwin, Walter S., Stock—San Antonio, Tex., indef.
Beyer, Nancy, Stock—Tiffin, O., 18-23.
Bryant, Billy, Stock—New Straightsville, O., 18-23, Middlesport 25-30.
Bunting, Emma, Stock—Okla. City, Okla., 18-23.
Boyle, Jack, Stock—Louisiana, Mo., 18-23.
Craig Stock—Castle Sq., Boston, indef.
Copley Players—Toy, Boston, indef.
Columbia Stock (Wm. Kralce, mgr.)—Seaford, Del., 18-23, Laurel 25-Nov. 1.
Compton-Plumb Stock—Woodstock, Ill., indef.
Cornell-Price Players (W. E. Cornell, mgr.)—New Phila., O., 18-23, Huntington, Ind., 25-30.
Carroll Comedy Co. (Jon Carroll, mgr.)—Scarboro, W. Va., 21-23, Glen Jean 25-30.
Denham Stock—Denver, indef.
Dainty, Bessie, Stock—Sioux City, Ia., indef.
Dubinsky Bros. Stock—Kansas City, Mo., indef.
De Voss, Flora, Stock—Medford, Wis., 17-20, Athens 21-24, Phillips 25-27, Park Falls 28-31.
Edwards, Mae, Stock (Chas. T. Smith, mgr.)—New Glasgow, N. S., Can., indef.
Empire Stock (W. W. Richards, mgr.)—Toronto, Ont., Can., indef.
Eckhardt, Oliver, Players (Oliver Eckhardt, mgr.)—Regina, Sask., Can., indef.
Emerson Players—Lowell, Mass., indef.
Ewing, Gertrude, Stock (W. W. Smith, mgr.)—Tonkawa, Okla., 18-20, Harper, Kan., 21-23.
Forsberg Players—Newark, N. J., indef.
Fisher, Ernest, Stock—St. Paul, indef.
Gibney, Sarah, Stock—Sarnia, Ont., Can., indef.
Grace George Stock—Playhouse, New York, indef.
Grand Opera House Players—G. O. H., Bkln., indef.
Grand Stock—Toronto, Can., indef.
German Stock—German, Cincinnati, indef.
Hyperion Players—New Haven, Conn., indef.
Gordinier Bros.' Stock—Wapello, Ia., 18-23, Washington 25-30.
Horne Stock—Saginaw, Mich., indef.
Hamilton Stock—Gloversville, N. Y., indef.
Himmelein Associate Players—Sioux City, Ia., indef.
His Majesty's Players—Montreal, Can., indef.
Harme Associated Players—Wilmington, N. C., indef.
Hackett-Brissac Players—Oakland, Cal., indef.
Jackson & Andrews Stock—Parkersburg, W. Va., 18-23.
Jewell Kelly Stock—Atlanta, Ga., indef.
Keith Players—Toledo, O., indef.
Keith Stock—Bronx, New York, indef.
Knickerbocker Stock—Knickerbocker, Phila., indef.
Lewis-Oliver Players (Jack Lewis, mgr.)—Winston-Salem, N. C., indef.
Lawrence, Del. S., Stock—San Francisco, indef.
Lynch, Edward, Stock—Omaha, Neb., indef.
Lester Lonergan Players—Lynn, Mass., indef.
Lynn Players—Lynn, Mass., indef.
Lytell-Vaughan Stock—San Francisco, indef.
Longacre Stock—Bridgehampton, L. I., N. Y., indef.
Lewiston Players—Lewiston, Me., indef.
La Salle Mus. Com. Co. (Boyle Woolfolk, mgr.)—Birmingham, Ala., indef.
Lynn, Jack, Stock—Attica, N. Y., 18-23, Batavia 25-30.
Lewis, Wm. F., Stock—Belvidere, Neb., 18-23.
Lorch-Fay Stock—Denver, indef.
Maher, Phil, Stock (S. M. Devaux, mgr.)—Pittsburgh, indef.
Manhattan Stock—Charleston, S. C., indef.
MacCurdy, James Kyrle, Players—Gotham, Bkln., indef.
Manhattan Players (Paul Hillis, mgr.) — Dixie, Phila., indef.
Malley & Dennison Stock—Lawrence, Mass., indef.
Mozart Players—Elmira, N. Y., indef.
Metropolitan Mus. Com. Co.—Birmingham, Ala., indef.
McWatters & Webb Stock—Youngstown, O., indef.
Majestic Stock—Ft. William, Can., 18-30.
Murphy's Comedians—Watsonville, Cal., 18-23.
Murphy's Comedians—Colorado, Tex., 18-23.
Oliver Players (Otis Oliver, mgr.)—Moline, Ill., indef.
Oliver Players (Otis Oliver, mgr.)—So. Bend, Ind., indef.
Oliver Players (Otis Oliver, mgr.)—Kalamazoo, Mich., indef.
Orpheum Players—Milwaukee, indef.
Poli Players—Poli's, Washington, indef.
Poli Players—Scranton, Pa., indef.
Poli Players—Hartford, Conn., indef.
Park Theatre Stock Co.—St. Louis, indef.
Penn Players (Grant Laferty, mgr.)—Walnut, Phila., 18, indef.
Payton, Corse, Stock—Manchester, N. H., 18-23, Portland, Me., 25-30.
Post Theatre Stock—San Francisco, indef.
Princess Stock—Des Moines, Ia., indef.
Princess Players—Tampa, Fla., indef.
Pabst Stock—Pabst, Milwaukee, indef.
Posty's Mus. Com. Co. (Chas. F. Posty, mgr.)—Toledo, O., indef.
Partello Stock—St. John, Can., 18-23.
Price & Butler Stock—Dawson, Pa., 18-23.
Richardson Stock (Ensley Barbour, mgr.)—Muskogee, Okla., indef.
Rogers Stock—Clinton, Ind., indef.
Rae, Ida, Weston—Wahpeton, N. Dak., 21-23, Morris, Minn., 24-26.
Shubert Stock—Milwaukee, indef.
Sherman Players—La Salle, Ill., indef.
Sherman Players—De Kalb, Ill., indef.
Sherman Players—Aurora, Ill. (first half), Elgin (last half), indef.
Scott, Grayce, Stock—Birmingham, Ala., indef.
St. Clair, Norene, Stock, No. 1—Asheville, N. C., indef.
Strand Theatre Stock—Cedar Rapids, Ia., 18, indef.
Turner, Clara, Stock—New London, Conn., indef.
Temple Stock—Hamilton, Can., indef.
Union Hill Players—Union Hill, N. J., indef.
Vees, Albert S., Stock—Sandusky, O., 18-23, Chicago Jct. 25-30.
Vinton, Myrtle, Stock (H. P. Bulmer, mgr.)—Geddes, S. Dak., 20, Lake Andes 21, Wagner 22, Avon 23, Lesterville 24.
Wallace, Chester, Players—Elyria, O., indef.
Walters, Lester, Stock—Berwick, Pa., 18-23, Shenandoah 25-30.
Wight Theatre Co. (Hilliard Wight, mgr.)—Dodge, Neb., 21, Pilger 22, Petersburg 23, Elgin 25, Battle Creek 26, Plainview 28, Randolph 29, Bloomfield 30.
Young-Adams Stock—Newcastle, N. B., Can., 18-23.

COMPANIES IN TABLOID PLAYS.

Carter, Suzanne, Mus. Com. Co.—Trinidad, Colo., indef.
De Loss Masqueraders & Bonair Girls—Atlanta, Ga., indef.
Desmond, Ethel, Mus. Com. Co.—Petersburg, Va., 18-23.
Enterprise Stock (Norman Hilyard, mgr.)—Chicago, indef.
Empire Girls (Fred Siddon, mgr.)—Georgetown, Del., 18-23, Smyrna 25-30.
Galvin, Jas. A., Mus. Com. Co. (A. H. McAdams, mgr.)—Cleveland 18-31.
Lee, Jas. P., Mus. Com. Co.—Bisbee, Ariz., indef.
Lord, Jack—Canton, O., 21-23.

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is the only face powder that stays on. The favorite face powder of ladies of refinement for 50 years. Send for free samples of all Exora preparations.
CHARLES MEYER (Est. 1868), 103 W. 13th St., N. Y.

Submarine Girls (Mercerean Bros., mgrs.)—Greensboro, N. C., 18-23, Winston-Salem 25-30.
Tabarin Girls (Dave Newman, mgr.)—Lebanon, Pa., 18-23, Clarksburg, W. Va., 25-30.

MINSTRELS.

Coburn's Greater Minstrels (J. A. Coburn, mgr.)—Owensboro, Ky., 20, Madisonville 21, Earlington 22, Springfield, Tenn., 23, Columbia 25, Pulaski 26, Fayetteville 27, Shelbyville 28, Murfreesboro 29, Lebanon 30.
"Dixie Cotton Pickers" (Thos. F. Kelly, mgr.)—Big Rapids, Mich., 20, Scottville 21, Evart 22, Marion 23.
Field's, Al. G.—Savannah, Ga., 20, Brunswick 21, Jacksonville, Fla., 22, 23, Tallahassee 25, Pensacola 26, Mobile, Ala., 27, Jackson, Miss., 28, Vicksburg 29, Natchez 30.
Huntington's, F. C. (J. W. West, mgr.)—Judsonia, Mo., 20, Cabot 21, Benton 22, Malvern 23, Sparkmann 25, Camden 26, Stamp 27, Texarkana, Tex., 28, 29.
Moredock & Watson—Sweetwater, Tex., 25, Snyder 26, Post 27, Lamesa 28, Tahoka 29, 30.
O'Brien's, Neil—Austin, Tex., 20, Temple 21, Dallas 22, 23, Ft. Worth 25, Okla. City, Okla., 26, McAlester 27, Muskogee 28, Bartlesville 29, Tulsa 30.
Richard & Pringle's (Holland & Filkins, mgrs.)—Lubbock, Tex., 20, Clovis, N. Mex., 21, Roswell 22, Portales 23, Albuquerque 25, Gallup 26, Winslow, Ariz., 27, Flagstaff 28, Williams 29, Kingman 30.

BANDS AND ORCHESTRAS.

Belvidere Ladies' Orchestra (Lou Evans, mgr.)—Anglesea, N. J., indef.
McSparron's Band—Jonesboro, Ark., 17-23, Kansas City, Mo., 24-30.
Sousa's Band—Hipp., New York, indef.
Storm's Band—Lexington, Ky., indef.

BURLESQUE SHOWS.

(See Burlesque Page.)

PICTURES.

Beeque's Picture Shows—New City, N. Y. (Fridays), Congers, N. Y. (Saturdays), indef.
"Birth of a Nation"—Liberty, New York, indef.
"Birth of a Nation"—Colonial, Chicago, indef.
"Birth of a Nation"—San Francisco, indef.
"Birth of a Nation"—St. Louis, indef.
"Birth of a Nation"—Majestic, Boston, closes 30.
"Birth of a Nation"—Forrest, Phila., indef.
"Birth of a Nation"—Hamilton, Can., 18-23.
"Battle Cry of Peace"—Vitagraph, New York, indef.
"Battle Cry of Peace"—Olympic, Chicago, 17, indef.

CARNIVALS.

American Amus. Co. — Chickasha, Okla., 18-23, Baton Rouge, La., 25-30.
Brundage, S. W., Shows—Clovis, N. Mex., 18-20, Lubbock, Tex., 21-23, Sweetwater 25-30.
Big Four Amuse. Co.—Greenwood, S. C., 18-23, Anderson 25-30.
Greater Dixie Shows—Ronceverte, W. Va., 18-23.
Heth United Shows—Verden, Ill., 18-23.
Harry C. Hunter's Shows—Pittsburgh 18-23, McKee's Rock 25-Nov. 1.
Kennedy, Con. T., Shows—Meridian, Miss., 17-23, Macon, Ga., 24-Nov. 6.
Latlip, Capt., Shows—Sidney, Can. 18-23.
Lande's Carnival Co.—Eskridge, Kan., 18-23.
Loos, J. George, Shows—Goliad, Tex., 25-30.
Leonard Amuse. Co.—Minden, La., 18-23.
Nashville Amuse. Co.—Washington, Ga., 19-23.
Reynolds, Geo., Shows—Washington, Pa., 19-23.
Reed's, E. B., Show—Hamlin, Tex., 18-23.
Smith Greater Shows—Raleigh, N. C., 18-23.
Veal's Famous Shows—Payne, Ala., 18-23, Talladega 25-30.
Wortham, S. A., Shows—Dallas, Tex., 18-23.
World's Fair Shows—Little Rock, Ark., 19-26.
Washburn's Mighty Midway Shows (L. W. Washburn, mgr.)—Bettswood, Pa., 18-23.
Wright, Harry W., Shows—Crawfordsville, Ind., 18-23.

CIRCUSES.

Barnum & Bailey—Augusta, Ga., 20, Columbia, S. C., 21, Anderson 22, Greenville 23, Spartanburg 25, Charlotte, N. C., 26, Winston-Salem 27, Danville, Va., 28, Raleigh, N. C., 29, Wilson 30.
Barnes, Al. G.—Dalhart, Tex., 20, Tucumcari, N. Mex., 21, Carizozo 22, Alamogordo 23, El Paso, Tex., 25, 26, Las Cruces, N. Mex., 27, Silver City 28, Deming 29.
Gentry Bros.' Shows—Moultrie, Ga., 20, Thomasville 21, Fitzgerald 22, Waycross 23, Jacksonville, Fla., 25, Brunswick, Ga., Savannah, Ga., 27, Columbia 28, Augusta, Ga., 29, Washington 30.
Hagenbeck-Wallace—Bennettsville, S. C., 20, Marion 21, Florence 22, Sumter 23.
Honest Bill Show—Dover, Okla., 20, Hennessey 21, Bison 22, Waukomis 23, Drummond 25, Lahoma 26, Carrier 27, Kremlin 28, Hunter 29, Saltfork 30.
101 Ranch Wild West—Waco, Tex., 20, Austin 21, San Antonio 22, San Marcus 23.
Robinson, Yankee—Hot Springs, Ark., 20.
Ringling Bros.—Wichita Falls, Tex., 20, Altus, Okla., 21, Lawton 22, Hobart 23, Shawnee 24, Ada 25, Sherman, Tex., 26, Paris 27, Texarkana, Ark., 29, Little Rock 30.
Sells-Floto-Buffalo Bill Shows—Ennis, Tex., 20, Corsicana 21, Bryan 22, Brenham 23.
Sun Bros.—Sumner, Miss., 20, Ruleville 21, Belzonia 22, Flora 23, Mendenhall 24.
Sparks, John H., Shows—Lumberton, N. C., 20, Rockingham 21, Pittsboro 22, Lewisburg 23, Warrenton 25.

MISCELLANEOUS.

Bragg & Bragg Show (Geo. M. Bragg, mgr.)—Freeport, Me., 18-23.
Ka Dell-Kritchfield Vaude. Show (J. S. Kritchfield, mgr.)—Tupelo, Miss., 18-23.
Lucy, Thos. Elmore—Fowler, Kan., 20, Mineola 21, Meade 22, Liberal 23, Dalhart, Tex., 25, Tucumcari N. Mex., 26, Santa Rosa 27, Carizoza 28, Alamogorda 29, Tuscaloosa 30.
McGinley, Bob & Eva—Oakland, Cal., indef.
Ricton's Big Show—Franklin, O., 18-23.
Smith, Mysterious, Co. (Albert P. Smith, mgr.)—Elwood, Neb., 20, Farnam 21, Curtis 22, Bertrand 23, Edison 25, Palisade 26, Trenton 27, Berkleman 28, Wray 29, Bartley 30.
Thomas, Ray & Mary—Staples, Minn., 20, Sauk Centre 21, 22.
Thompson, Frank H., Tent Show—Hollandale, Wis., 18-23, season closes.

VAUDEVILLE ROUTES.

(Continued from page 15.)

Southern Belles (6), Empress, Cincinnati.
Sons of the Desert, Globe, Phila.
Song Revue, Lyric, Buffalo.
Starrett, Howard S. Jr., Ziegfeld's "Follies of 1915," indef.
Stanley, Aileen, Majestic, Houston, Tex.; Majestic, San Antonio, 25-30.
Stewart, Winifred, Auditorium, San Bernardino, Cal.; Auditorium, Long Beach, 25-30.
Stephens, Bordeaux & Bennett, Broadway, Phila.; Grand, Phila., 25-30.
Statues (5), Keith's, Cincinnati.
Stone & Kaitza, Temple, Rochester, N. Y.
Sedman, Al. & Fannie, Shea's, Toronto, Can.
Steindel Bros. (3), Orpheum, St. Paul.
Stevens, Hal, & Co., Loew's, Toronto, Can.
Stylish Steppers (6), Scollay Sq., Boston.
Strauss, Jack, Gordon's Olympia, Boston.
Stanley & La Brac, Wm. Penn, Phila.
Standish Bros., Academy, Buffalo.
Sullivan, Arthur, & Co., Temple, Detroit.
Sultys (5), Flatbush, Bkln.
Sullivan, J. P., & Co., Priscilla, Cleveland.
"Summer Frolics," American, Phila., 21-23.
Swan & Swan, Allegheny, Phila.
Tanguay, Eva, Harris, Pittsburgh.
Tabor & Green, Lincoln Sq., N. Y. C., 21-23.
"Tango Girls," Prospect, Bkln.
"Tango, The," Boulevard, N. Y. C., 18-20; Greeley Sq., N. Y. C. 21-23.
Ten Eyck & Wiley, Palace, N. Y. C.
Telegraph Four, Boulevard, N. Y. C., 21-23.
Terry, Arthur & Grace, Loew's, Toronto, Can.
Terpins, The, Colonial, Phila.

THURBER & THURBER

MOST UP-TO-DATE COMEDY ACT
ORIGINAL FUTURIST DANCE

Thompsons, Chas., Alhambra, Phila., 21-23.
Thomas, Fred, & Co., Globe, Kansas City, Mo., 21-23.
Thriller, Harry, Lyric, Buffalo.
Tighe & Barnett, Majestic, Chicago.
Toye, Dorothy, Keith's, Boston.
Tojetti & Bennett, Orpheum, Detroit.
Toney & Norman, Orpheum, Altoona, Pa., 21-23.
Towle, Joe, Allegheny, Phila.

FENIMORE COOPER TOWNE

OFFERS HIS OWN SKETCH

"SPILLING THE BEANS"

ASSISTED BY

Miss Madeleine Gregg & Co.

Travers, Douglas & Co., Majestic, Milwaukee.
Trovato, Temple, Detroit.
Tracey, Stone & Co., Orpheum, New Orleans.
Travillo Bros., Scollay Sq., Boston.
Tucker, Sophie, Keith's, Cleveland.
Tuscano Bros., Keith's, Cincinnati.
Vagrants (3), Colonial, Erie, Pa.
Van & Schenck, Orpheum, Memphis, Tenn.
Van & Bell, Columbia, St. Louis.
Van Bros., Bushwick, Bkln.

VANHOVEN

THE DIPPY MAD MAGICIAN
Per. add. VAN HOVEN, NEVINS & GORDEN FARM, MASONVILLE, N. Y.

Vaudeville in Monkeyland, St. James, Boston, 21-23.
Vernon, Hope, Forsyth, Atlanta, Ga.
Vestoff Trio, Priscilla, Cleveland.
Volunteers, The, Orpheum, Minneapolis.
Volant, Flatbush, Bkln.
Von Shillings, Flatbush, Bkln.
Von Hampton & Shriner, Academy, Buffalo.
Wallace, Bruce, Piedmont, Greensboro, N. C.; Auditorium, Winston-Salem, 25-30.
Watson Sisters, Keith's, Boston.
Walsh, Blanche, & Co., Hipp., Youngstown, O.
Ward Bros., Palace, Chicago.
Ward & Cullen, Alhambra, N. Y. C.
Wanda, Warwick, Bkln., 21-23.
Watson, Lillian, McVicker's, Chicago.
Ward, Frank, Howard, Boston.
Ward Sisters & Co., Allegheny, Phila.
Watson & Delaney, Miles, Cleveland.
Walley, Richard, Co., Gt. Northern, Chicago.
Watson, Jos. K., Crystal, Milwaukee.
Warren & Conley, Keith's, Portland, Me.
Werner-Amoros Troupe, Forsyth, Atlanta, Ga.
Weimers & Burke, Keith's, Cincinnati.
Weston & Clare, Orpheum, Bkln.
Weeks, Marion, Prospect, Bkln.
Webb's Seals, American, N. Y. C., 18-20; Palace, Bkln., 21-23.
Webber, Freddie, American, Phila., 21-23.

WELLING-LEVERING TROUPE

Funniest Cycle Act in Vaudeville

Webb & Burns, Garden Pier, Atlantic City.
Welsh, Mealey & Montrose, Poli's Palace, Springfield, Mass., 21-23.
Webber's Melody Phiends, Gt. Northern, Chicago.
Wentworth, Vesta & Freddy, Poli's New Haven, Conn., 21-23.
Whipple, Waldo, "Tourists" Co., Indef.
White & Clayton, Temple, Rochester, N. Y.
Whitfield & Ireland, Keith's, Washington.
Whipple, Huston & Co., Columbia, St. Louis.
Whelans (3), Orpheum, N. Y. C., 18-20; American, N. Y. C., 21-23.
White, Mae, & Co., McVicker's, Chicago.
Wheeler Trio, Shea's, Buffalo.
"When It Strikes Home," Greeley Sq., N. Y. C., 18-20; Loew's, New Rochelle, 21-23.
Wilbars, Juggling, Republic, Los Angeles; Auditorium, San Bernardino, 25-27.
Wilson, Geo., Forsyth, Atlanta, Ga.
Williams, Barney, & Co., Orpheum, Jacksonville, Fla.
Wilson, Knox, & Co., Palace, Minneapolis.
Williams & Wolfus, Alhambra, N. Y. C.
Wilkins & Wilkins, Greeley Sq., N. Y. C., 21-23.
Williams, James, & Co., Globe, Phila.
Winton, Orpheum, Grand Rapids, Mich.
Woodward, Romain L., Levitt Bros.' Shows, indef.
Wood, Britt, Orpheum, St. Paul.
Wood, Melville & Phillips, Keystone, Phila.
"Woman Proposes," Keith's, Boston.
Wurld & Urth, Star, N. Y. C., 21-23; Newell, White Plains, 25-27; Warwick, Bkln., 28-30.
Wynn, Bessie, Columbia, St. Louis.
Young & April, Roanoke, Roanoke, Va., 21-23.
Zelaya, Loew's, Toronto, Can.

OUT OF TOWN NEWS

PHILADELPHIA.

There are no new offerings at any of the downtown houses the current week. There are now ten of the vaudeville houses open, and they all are doing nicely.

LYRIC (Leonard Blumberg, mgr.)—"Hands Up" was greatly enjoyed last week by splendid houses. There is not a dull moment in the show from start to finish, and it is certainly a rare vaudeville treat. Irene Franklin only appeared on the opening night, 11, and was succeeded by Fannie Brice, who filled in in great style. The second week begins 18.

ADELPHI (Leonard Blumberg, mgr.)—"The Road to Happiness" is full of quaint humor, and was well liked by good houses last week. William Hodge has a role that fits him most admirably, and he scored a big success. The second week begins 18.

GARRICK (Charles C. Wanamaker, mgr.)—"Under Cover" was sufficiently melodramatic to satisfy the type of patrons who feast on thrills, and who were on hand in fine numbers last week. W. A. Randall, Hubert Druce and Florence Malone have the leads, and they do most satisfying kind of acting. The second week begins 18.

BROAD (Nixon & Zimmerman, mgrs.)—"Daddy Long Legs" is the most pleasing kind of a show, and continued to draw big houses last week. Henry Miller and Ruth Chatterton are winning nightly ovations. The third week begins 18.

WALNUT (Grant Lafferty, mgr.)—The new stock company, with Carl Stowe and Irene Oshler, appear in "The Man from Home," 18 and week. Kathryn Purnell, in "The Vampire," was a great treat to the patrons last week. The play has many tense situations, and was much liked.

KNICKERBOCKER (Wm. W. Miller, mgr.)—The stock appears in "The Lion and the Mouse" 18 and week. "The Butterfly on the Wheel" was skillfully acted last week, to excellent houses. Frances Shannon, in the leads, did perfect work and received fine support from Richard La Salle and Ted Brockett.

PEOPLE'S (Harry Brown, mgr.)—"In Old Kentucky" 18-23. "Uncle Tom's Cabin" did finely last week. Fred Corteau, as Uncle Tom; Harry Roe, as Marks, and C. W. Lanstaff, as Legree, did fine work.

METROPOLITAN OPERA HOUSE (Messrs. Shubert, mgrs.)—The crowds continue to be pleased with the film productions and singing provided by the big chorus. For week of 18, the film "The Better Woman" will be shown in addition to popular grand opera selections and Irish songs.

CHESTNUT STREET OPERA HOUSE (J. S. McCord, mgr.)—For week of 18, the films "Martyrs of the Alamo," "The Disciple," "Her Painted Hero" and "The Game Old Sport" will be shown. Business was good last week.

FORREST (Nixon & Zimmerman, mgrs.)—"The Birth of a Nation" does not show any falling off in the desire to see this film spectacle. The eighth week begins 18.

B. F. KEITH'S (H. T. Jordan, mgr.)—William Courtleigh and company, in the playlet, "Peaches," is the feature week of 18. Others are: Henry Lewis, George East and company, McKay and Ardine, Violet Dale, Seven Colonial Belles, Morin Sisters, Lloyd and Britt, the Schmettans, and moving pictures.

WM. PENN (Wm. W. Miller, mgr.)—Week of 18-23: "Five Beauties and a Spot," Hyman Adler and company, Claude Golden, Castano and Nelson, Stanley and La Brac, Reed Bros., and moving pictures.

NIXON (Fred'k Leopold, mgr.)—Week of 18-23: Doree Opera Co., McMahon and Chappelle, Harry Gilbert, Edwin Hawley and company, Dale and Boyle, Fern, Bigelow and Mehan, and moving pictures.

CROSS-KEYS (James J. Springer, mgr.)—Murphy's Minstrels all week 18-23. For 18-20 the other acts are: Holmes and Reilly, Brown and Burrow, Schrode and Mulvey, Richards and Montrose, and the Musical Kiels. For 21-23: Carrie Lilly, Nore and Dorothy, Edwin Keogh and company, Skipper and Kastrup, and Emily Sisters.

KEYSTONE (M. W. Taylor, mgr.)—Week of 18-23: Adams, Walsh and company, Harris, Coombs and Lester, Wood, Melville and Phillips, Gordon and White, Simpson and Dean, Green and Potts, and moving pictures.

GLOBE (Sablosky & McGurk, mgrs.)—Week of 18-23: "Ten Sons of the Desert," Black and White Minstrels, James Williams and company, Jules and Francis, Charles Gibbs, Rose Garden, Clifford and Douglass, Hanlon and Clifford, Norton and West, Three Marconi Bros., and moving pictures.

AMERICAN (Sablosky & McGurk, mgrs.)—For 18-20: Lois Clark and company, Carrie Lillie, Cameron, De Witt and company, Hockey, Pains and Harkins, and the Atlas Trio. For 21-23: "Summer Frolics," Brown and Burrows, Isabelle Miller and company, Freddie Webber, and La Belle and Williams.

ALLEGHENY (C. F. Eggleston, mgr.)—Week of 18-23: Arnaut Bros., Dugan, Raymond and company, Ward Sisters and company, Eckert and Parker, Swan and Swan, Joe Towle, and moving pictures.

GRAND (W. D. Wegefarth, mgr.)—Week of 18-23: "A Night With the Poets," Thomas Potter Dunn, Lucas and Lucille, Powder and Capman, Namba Bros., Musical Chef, and moving pictures.

COLONIAL (Chas. E. Thropp, mgr.)—Week of 18-23: Sieger's Midgets, the Terpins, Archer and Belford, Rigelow, Campbell and Rayden, Rathskeller Bugs, Harry Gilbert, the Great Cunning, and moving pictures.

CASINO (Wm. M. Leslie, mgr.)—Jean Bedini's Pussy Pussy Show 18 and week. Ben Welsh and his Big Show was a winner last week, to big houses. Ben Welsh was in fine form, and he put over the fun in high class style. Minerva Clark, Arthur Geeden, Minnie Harrison and Goff Phillips gave gilt-edged support.

GAIETY (Joe Howard, mgr.)—The Cracker Jacks tender their services 18-23. The Hello, Paris Show was bright and snappy, and drew excellent patronage last week. George A. Clark's comedy was highly enjoyable. Nilo, in a dancing act, was a big feature, while Ed. Crawford and Florence Tanner's turns were decidedly clever.

TROCADERO (Robert Morrow, mgr.)—The Monte Carlo Girls will sojourn 18-23. The Girls from Joyland drew splendid patronage last week. Murray J. Simons and Billy Gilbert had charge of the comedy, and they got well deserved applause. Roseadi, in a dancing act, was a big card.

DUMONT'S (Frank Dumont, mgr.)—There was a new skit last week, "Lady Barbers and Manicurists," that occupied the principal portion of the program, and it was a real fun provider. Gibson and Malone put on a new act that pleased greatly. Eddie Cassady also had some new offerings, while the first part had its new songs and jokes. Business continues fine.

ALHAMBRA, BROADWAY, BIJOU, GERARD, PLAZA, VICTORIA, PALACE, FRANKFORD and ORPHEUM give vaudeville and moving pictures.

NOTES.

MRS. WHITNEY'S FASHION SHOW will be at the Garrick Theatre at matinees on 18 and 19.

EDWARD E. HORTON is a new comer with the Walnut Street Theatre Stock Co.

THE THEATRICAL EMPLOYES' ASSOCIATION holds its annual ball at Eagles' Temple, on Nov. 5. Joseph Leiurr is the chairman of the committee having the affair in charge.

HARRINGTON FITZGERALD, the former editor of *The Evening Item*, has completed a new play, "The Million Dollar Necklace," which he intends producing next Spring.

GERALDINE FARRAR appears in concert, at the Academy of Music, on Nov. 6.

KARP & LONDON have sold the Empire Theatre, at Nos. 2844-46 Frankford Avenue, to a syndicate, who, it is announced, will reconstruct the property.

PITTSBURGH NOTES.

Things theatrical are happening weekly in local circles, and everything tends to give business a better outlook. Our industrials are doing better at this time than for the past three years, and the pay rolls of the large manufacturing plants have been the biggest ever recorded. Last week saw two of the largest pay days ever reported, while the current week sees two more in which several million dollars will be distributed to workers. One of the most important announcements, although it has been forecasted, was the transferring of the great moving picture spectacle, "The Birth of a Nation," from the Nixon Theatre, where it has enjoyed a wonderful business the past six weeks, to the Miles Theatre, beginning Monday next, and its stay in this city will be indefinite. Thousands have already seen this picture here, and many more will undoubtedly take advantage of the extended engagement.

The reason for the change was the booking of regular shows into the Nixon, and several well known local managers were after the rights to play this film. However, the Nixon authorities have not relinquished their hold in this locality, and the lease on the Miles has been taken temporarily by the Nixon management. The picture will, no doubt, continue to draw as in the past, as the Miles is one of our most beautiful and comfortable theatres. The management of "The Birth of a Nation," traveling with the picture, keeps interest at fever heat at all times, and account of the continued vastness of the business, must ever be on the job. He has already made many local friends. Frances Starr, in "Marie Odile," opens the regular Nixon season.

Another theatre opened here last week when the Academy, leased from the receiver by George Schafer, local representative of the Gus Sun Agency, and formerly lessee of the Victoria, this city, formally opened its doors with the presentation of burlesque as furnished by the Heuck Circuit. The Academy made possible the connection of the Eastern and Western Independent Circuits, the policy being to play each company for two weeks with an entire change of show, costumes, songs, dances, etc. The opening was all that could be desired. The house is under the able management of Sam Robinson, for many years connected with various shows in the different burlesque wheels, and an experienced man in this line. He has taken hold with an earnestness which insures success.

The Gayety continues to do the same good business which characterized their opening weeks, and Henry Kurtzman, the popular manager of this house, states that business has been all that could be desired. The shows are rounding into mid-season form and giving up-to-date entertainment, and the usual large Gayety following is ever on the increase.

At the Victoria, the stock burlesque company, under the direction of Jack Perry, is attracting large audiences. The company is being whipped into the same form as a sterling road show, and now presents a most formidable appearance. Manager Oberwarth simply smiles and wishes everybody the best of luck.

It is an old saying the "competition is the life of trade," and once again the three burlesque houses are in full blast. One Columbia, one Heuck and one stock burlesque house, and thus far all have given equally good shows, and the business has been quite satisfactory. Three of the most congenial of burlesque managers are now located in this city in Henry Kurtzman, at the Gayety, who has been here several years and made many friends; Louis Oberwarth, at the Victoria, who has

taken hold and done exceptionally well, and Sam Robinson, at the Academy. All are of the friendly type we like to see, and it is the earnest wish of THE CLIPPER that all enjoy deserving patronage which will show nice balances on the right side of the ledger at the close of the present season.

The Bennington Sisters, two of the daintiest entertainers seen at the Harris in recent months, received the lion's share of applause at each and every show.

Earl and Bartlett convulsed large audiences at the Harris.

One of the best little dramatic acts seen here this season was presented by the Readick-Freeman Players, in "Marked Money."

Another announcement made last week which bears a mark of importance was made by Manager A. A. McTighe, of the Empire Theatre, that the Marguerite Bryant Players will be retained till the holidays. Jack Morgan, leading man of the company, who made a host of staunch friends during his stay, ended his engagement with the company last week, and beginning next week will be installed at the Orpheum, Nashville, Tenn., with his own company.

Flattering remarks and notices have been given the members of the stage crew at the Victoria recently for the special sets which they have turned out for the Stock Burlesque Company.

Sam Rice and his Daffydils, including Lulu Beeson, well known locally and remembered as one of the most capable dancers on the American stage; will return to vaudeville. Just what vaudeville policy will be followed by Mr. Miles has not yet been announced, although it is hoped he will not again enter the three-a-day field, as last season did not prove satisfactory, and it is certain that with two shows daily, at popular prices, business would be sufficient to warrant the best attractions.

Being ever alert for something that will satisfy his many patrons, Manager Cliff Wilson, at the Lyceum, installed the score-board in his theatre during the World Series, and did a great business.

"Bringing Up Father" drew capacity at the Lyceum at every performance, and Manager Wilson announces many other attractions of the same calibre.

The Sheridan Square is doing a much better business this season, playing split week. Located in the heart of the residential section, and under the direction of the Harris Amusement Co.

Elizabeth Murray has an unlimited number of local friends, who always turn out to give her a glad hand, which Elizabeth certainly deserves.

Eddie Donovan, electrician at the Academy, reports that he had a very nice vacation the past Summer, in Erie.

Carnival week was introduced at the Victoria last week, presenting something in the way of an added attraction each night. Waltz contests, chorus girl contests, wrestling bouts, boxing bouts, plantation night and amateur nights being among the features given. All extras were greatly enjoyed.

DETROIT NEWS.

The 1915 theatrical season in Detroit bids fair to be the best season this city has ever known. The numerous automobile factories, running night and day, with their thousands of day and night workers, are the cause of packed houses and general theatrical and industrial prosperity.

Geo. P. Goodale, the veteran dramatic critic of *The Detroit Free Press*, will on Oct. 15 have rounded out fifty years of service on that paper in the above capacity. A complimentary dinner will be tendered Mr. Goodale by his friends.

The Garrick and Detroit Opera House, presenting William Faversham, in "The Hawk," and Ethel Barrymore, in "Emma McChesney & Co.," respectively, drew record breaking houses.

The Temple's bill: Amelia Stone and Armand Kaliss, in "Mon Desir." Milo? Augusta Glose, Raymond and Caverly, Four Danubes, Al. Lydell and company, Cole and Denahy, Sam H. White and Lou Clayton drew well and pleased. The Orpheum, with Abe Attell and the Cromwells, and the Miles, with "The Enchanted Forest" and Tom and Stacia Moore, in "The Dream Girl," as headliners, did excellent business.

Gus Hill's "Mutt and Jeff" pleased at the Lyceum.

The Star and Garter Show, at the Gayety, drew bumper houses.

Bert Rose, ably assisted by a clever company, gave a splendid performance.

ASHTON STEVENS

OF THE CHICAGO EXAMINER

CHICAGO'S GREATEST CRITIC

SAID: "The liveliest and most razor-edged of Miss NORA BAYES' new songs seems to bear the title 'SCITTLE-DE-MOOCH.' At least that is the way it sounds, and our spelling is necessarily simp. It's a rag, a 'nut' rag, and it makes squirrels of us all. Nearly everybody coming out of the Palace yesterday was 'SKITTLING DE MOOCH.'"

MR. STEVENS WAS REFERRING to our big rag hit, "SCADDLE-DE-MOOCH" which is another "BALLIN' THE JACK."

IF MR. STEVENS HAD HEARD

MY SWEET ADAIR

We know his criticism would have been that "MY LITTLE DREAM GIRL'S" sister is the PRETTIEST HARMONY Song written in ages.

FREDERICK V. BOWERS, some song critic himself, who wrote such lifelong hits as "Because" and "Answer," predicts "MY SWEET ADAIR" to be the Biggest Song Hit he has ever known and ever sung.

THE PUBLIC—The Greatest Critic of them all, says that

MY LITTLE DREAM GIRL

Will be in 3,000,000 homes before many moons. Answer—"SING THE SONG THEY LOVE."

Chicago's Favorite, LEE ROBERTS, offers

GOOD OLD DAYS IN ALABAM'!

As one of his best melodies, to L. WOLFE GILBERT'S happy lyric. Write "Wolfe" for at least a lead sheet.

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OPEN UP YOUR HEART

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Vocal Orchestration, 10c. each for mailing.

Dolly Sweet, that dainty little soubrette, and Lena La Couvier, one of the best known of burlesque celebrities, opened at the Academy last week.

At the Academy, Wendell Orth is stage manager, and has a sterling crew in Meyer Green, assistant; Eddie Donovan, electrician; Bernard Brannigan, property man, and Jas. Smith and Jim Hooper on the flies. Sam Amdusky is on the lamp.

Dave Edwards is treasurer of the Academy, with Grant Heckman as assistant. Edwards was formerly assistant treasurer, and his many friends are pleased to note that he has been given the higher position this season.

Local friends of John McCarron are pleased to note that he is now manager of the Broadway, Philadelphia. He was formerly located in this city with the Harris interests.

Eddie Scott is now at the Grand box office, handling things in his usual efficient manner.

Announcement has just been received that G. R. O'Connor, of this city, one of the carnival field's best prompters, and formerly in advance of several well known musical shows, is to leave here to take charge of the stock company which will be installed in the Orpheum, Nashville, Tenn. Bob is a hard worker, and if efforts count for anything, success is assured.

The Miles, under the direction of Wm. Moore Patch, will present "The Birth of a Nation" for an indefinite period, after which, it is expected,

The boys on the various stages in the Smoky City are indeed a fine lot of fellows with but few exceptions, which are so minute as not to be noticed. The writer appreciates every courtesy extended.

Somebody put the jinx on Jerry Collins, for he has had more bad luck the last month than ever before. His latest accident occurred last week when, while repairing a few things on the Harris stage, his large knife slipped, nearly severing his thumb. Manager Bucheit has one of the most up-to-date medicine cabinets in local theatres, and a very efficient in first aid, and quickly "doctored" him.

Judge Miller, lessee of the Victoria, was in the city last week, looking things over, and appears perfectly satisfied in every respect. Business has been very good.

Lansing, Mich.—Gladmer (F. J. Williams, mgr.) Lyman Howe's pictures Oct. 20, 21. "Potash & Perlmutter" 22. Maude Adams 28.

BIJOU.—Presenting exceptionally good bills this season. Three performances daily, including Sunday, and all to large houses.

COLONIAL.—High class moving pictures continue to pack this house afternoon and evening.

PLAZA, ORPHEUM, MAJESTIC, GARDEN, VAUDETTE, THEATORIUM, and a new picture house at the North End, all report good business.

The Cadillac's offering, the High Life Girls, featuring Michelena Pennetti and Elsie La Bergere, went over big.

The Folly, Hugh Shutt's cosy little stock burlesque house, had the S. R. O. sign out all week. John F. Burke, producing comedian, assisted by Matt. Kolb, John Moore, Grace Holkum and Clare Berg and the runway, had 'em delirious all week.

The Permanent Players, offering "Man's Enemy," at the Avenue, pleased. The Palace and the Columbia, running big small time vaudeville, did capacity business.

The National's policy of double show musical comedy is a money getter. Sam Mylie and Fred Coding are principal comedians and producers.

John K. Kunsky has added another link to his chain of motion picture theatres in the Strand. This beautiful house is located at Fourteenth and Grand River, and was a success from the opening night.

The Majestic has Wilton Lackaye, in the screen version of "Trilby;" the Strand, Geo. Beban, "An Alien;" Alhambra, "The Regeneration;" Grand Circus, "The Song of Hate;" Liberty, Pauline Frederick, in "Zaza;" Royale, Chas. Chaplin, in "Shanghaied;" Washington, Geraldine Farrar, in "Carmen;" Vendome, Herbert Rawlinson, in "The Grail."

CHARLES L. BECK.

(In answering ads, please mention CLIPPER.)

STOCK NEWS

GRAND OPERA HOUSE PLAYERS.

Brooklyn, N. Y., Week Oct. 11.

"The Warrens of Virginia" is not a great play; in fact, it barely reaches the dignity of being a good one. Compared with many of its predecessors and successors in the line of war dramas, it suffers.

The Grand Opera House Players, individually and collectively, are not liable to be seen to less advantage than they were in depicting the woes, trials and tribulations of the Warren clan.

Dudley Ayres made the most of Gen. Warren, which was all that could be expected of him.

Enid May Jackson, as Agatha Warren, made the most of her opportunities; the only weak spot in her performance was in her speech, which lacked somewhat the dialect characteristic to the born and bred Southern girl.

For the first time this season we saw a colored mammy portrayed naturally. The Sappho of Florence Roberts was a delicious piece of character work.

Wm. Evarts, as Zack Biggs; Wm. H. Elliott, as General Griffin, and Wm. O'Leary, as Arthur Warren, acted commendably.

J. Francis Kirk showed us he could act as well as direct. He played Blake, the spy, very nicely.

Clara Mackin and Isadore Martin, as Molly Hatton and Ruth Warren, were acceptable in their respective roles.

We must say nice things of Winfred and Molly Wood, two really clever girls. We enthuse over them primarily because they were not precocious children. They played their respective roles of Bob and Betty Warren capitally. They read their lines like real players instead of prattling them like manikins, as is customary with many stage juveniles.

M. J. G. Briggs was dignified as Lieutenant Burton, and gave a good performance of a trying part. Charles Schofield got some good laughs out of Bill Peavy, about all poor Bill had to give after the war was over.

Other roles were ably handled by Horace J. Taylor, Frank Bacon, Harry Thornton, Earl Simmons and Chas. G. Miller.

"The Law of the Land" week of Oct. 18.

Le Roy.

SAGINAW GETS McLEAN GATES.

McLean Gates jumped into instant popularity when he made his initial appearance as leading man with the Horne Stock Co., at Saginaw, Mich., recently.

Usually in stock organizations the principal players must slowly make their way into the hearts of their clientele, for generally they have ideals as well as idols, and are bound to make comparisons, and comparisons, we know, are more than frequently odious.

Mr. McLean, however, defying all precedent, did make the jump, as already stated.

He has all the attributes that are instrumental in making the perfect leading man: youth, intelligence and commanding presence being some of the more important ones.

To us it looks as if the Horne Stock Co., as well as Mr. McLean is to be congratulated.

IF WE ever catch a certain party at the Wadsworth Theatre, this city, playing another looney part, we are going to petition the legislature to have his name changed to Harry Huguenut.

KEITH'S HUDSON THEATRE PLAYERS.

Union Hall, N. J., Week Oct. 11.

"The Shepherd of the Hills" was greeted by a full sized dock at the cozy Hudson Theatre all last week.

And why not? The play was a good one and admirably acted, the leading roles especially.

The character of Grant Matthews Jr. fitted Jack Roseleigh like a glove; a new glove, of course. As the big mountaineer, Mr. Roseleigh was virile, manly and at all times convincing.

And we are mighty glad we saw that show; because it affords us the opportunity of saying nice things about Evelyn Watson's portrayal of the role of "Sammy" Lane. And we'll not hesitate an instant in so saying. Miss Watson was pretty, piquant and pleasing. She looked, as well as aced the part, and made us aware of the fact that we were looking at acting so remarkable for its naturalness that it didn't seem like acting.

Jessie Pringle did capital work as Mrs. Grant Matthews. Indeed, this is but faint praise.

Aubrey Bosworth made an excellent Ollie Stewart. It's one of those disagreeable roles that only an artist can handle.

P. E. McCoy, as "Preachin'" Bill, and Joseph Eggenten, as Grant Matthews Sr., contributed character delineations meritoriously.

We have seen Frederick Webber to much better advantage. The character of Daniel Howitt calls for repression, but at times Mr. Webber was too much so.

We had our first opportunity of seeing Mildred Florence. Candidly, we're glad. Miss Florence played Pete, a demented youth, skilfully. Pete is a child of nature, and Miss Florence played it naturally.

Wash. Gibbs was a good bad man, and Frank Armstrong played Howard Howitt satisfactorily.

Joseph Bradley and Geo. McEntee, as Hank Briggs and Lem Wheeler, "from Missouri," showed us.

This week, "The Natural Law." *Le Roy.*

EVELYN WATSON'S LEAVETAKING.

Evelyn Watson, leading lady of B. F. Keith's Hudson Theatre Players, Union Hill, N. J., severed her association with that organization, Oct. 16. Miss Watson is but one of the several to leave the company, made necessary by the sudden closing of the Crescent Theatre, Brooklyn.

In leaving Union Hill, Miss Wason takes with her the best wishes of a legion of admirers, who like her as much for her lovable personal qualities as well as for her undisputed histrionic talents.

ABOUT HELEN MARR.

Helen Marr will shortly rejoin the Vaughan Glaser Stock Co. at the Majestic Theatre, Buffalo.

Miss Marr's character work has been the subject of unstinted praise, her performance in "What Happened to Mary" being especially clever.

Not only can she act, but she has also qualified as a newspaper woman, a talent she comes honestly by, as her mother, Mary Macdonald Marrman, is one of the editors of *The Buffalo Times.*

HORTON GOES TO PHILLY.

Edward Everett Horton did not remain jobless long, after the closing of the Crescent Theatre, Brooklyn.

The Walnut Players, Philadelphia, abandoned the stock star system, and concluded that Mr. Horton was the logical man to head their organization. A wise move, say we, who have seen Mr. Horton's work.

PHILADELPHIA STOCK NEWS.

At the Walnut Street Theatre "The Vampire" was produced for the week of Oct. 11, with Kathryn Purnell in the title role, supported by the Walnut players.

Miss Purnell has essayed the role before, and her work was excellent. She carried her big scenes extremely well.

Jerome Renner, as the son, got all that was possible to get out of the role.

Hugh Harper, as the Hawk, was the polished heavy throughout, and aided greatly in getting over the big scenes.

Cecil Lugrin had but a small role (the father), but played it well.

Marion Baird appeared in the role of Helen Madison, the "Girl," and the few lines she had were handled nicely.

Maud Blair, as Daisy, and Leon Kelly, as Botts, supplied the comedy relief, and had they had more to do than they had there is no doubt that the performance would have been better liked.

The production and direction of the piece was flawless, and the setting for the first act was the acme of the scene painter's art.

This week Carl Stowe has been specially engaged to play the William Hodge part in "The Man from Home." In his support will be Irene Oshier, leading woman, and Edward Everett Horton, as leading man. Mr. Horton closed, Saturday, Oct. 16, with the Keith Stock, at the Crescent Theatre, Brooklyn, and joins the company at the Walnut, on Monday, opening as Almeric, the English fop, a part that Mr. Horton has played many times.

Starting this week the stock company at the Walnut will be known as the "Penn Players," under the management of Grant Laferty, former manager of the Orpheum Players at the Chestnut Street Opera House.

W. H. Leahy, former manager of the Walnut Street Theatre, has gone to the Broadway Theatre, Camden, N. J., opening Monday night, Oct. 18, with a new stock company.

Maybelle Estelle has been engaged as leading woman for Camden by Mr. Leahy.

Hal Olver, stage manager at the Walnut Street Theatre Stock, closed with the company Saturday, Oct. 16.

Bernard Steele, the "Wonder Director" at the Walnut, has his hands full at the present writing. He is putting on "The Man from Home" with a big production and cast. He has "Within the Law" to follow, and is also rehearsing "The Son and Heir," a local play which will be produced by home talent at the Little Theatre. But, then, it's the same old story, everything Steele tackles he does right, and a little thing like directing two plays at once is a mere trifle with him.

THOSE WINSOME WOODS.

There are two of them, Winifred and Molly, and they are the daughters of the late Geo. H. Wood, "the somewhat different comedian," so that when we tell you that they are really talented and really can act, you may well believe us.

Last season they played the juvenile roles in "Polly of the Circus," and Molly, who specializes in boy's parts, made that of Willie Willoughby stand out prominently. Last week these clever children did splendid work, and received well deserved encomiums from the press and public for their performances of Betty and Bobby Warren, in "The Warrens of Virginia," at the Grand Opera House, Brooklyn.

Blood will tell.

THE BIGGER THEY COME, THE BETTER MISS BLAIR LIKES 'EM.
PART OF "BEREMIS"
"SIGN OF THE CROSS"
STOCK TEAMS
1
"A SCENE IN ONE"
MISS BLAIR CAN AND WILL PLAY ANYTHING FROM INGENUES TO CHARACTERS
SHE IS ONE OF THE FEW WITH TO-DAY NOT POSSESSING TEMPERAMENT.
MISS MAUD BLAIR
"IN THE STOCKYARDS"
BY HAL OLVER

Miss WINIFRED ST. CLAIRE

WANTS---A Good Looking Juvenile Leading Man of Ability

MUST POSITIVELY HAVE APPEARANCE, PERSONALITY AND DRESS YOUR PARTS WITH NO DOUBLING OF WARDROBE for the following parts: Adam Ladd in "Rebecca of Sunnybrook Farm," Dick Gilder in "Within the Law," Percy Darling in "Overnight," Joseph Holbrook in "Maggie Pepper," Tom Hughes in "So Much For So Much," and Durward Belmont in "Lena Rivers." PHOTOS AND REFERENCES ABSOLUTELY ESSENTIAL. Will GUARANTEE the right party not less than THIRTY-FIVE WEEKS this season. Henry Gzell, Gene Lewis, wire. Glad to hear from capable people in all lines that can furnish satisfactory references. Address EARL D. SIPE, Bridgeton, N. J., week of Oct. 18, Long Branch, N. J., week of Oct. 25.

The Largest Traveling Stock Organization in the United States Playing the Biggest Releases of the Year. Look 'em over

AMERICAN PLAY CO. NOTES.

Next week "The Dummy" will be the offering at the Knickerbocker, Philadelphia. Georgie Mack will be seen in the role of the lovable kid who wants to be a "detectuv." Mr. Mack played the role of Barney all last season, on the road.

Fred Ballard's "Believe Me, Xantippe," will shortly be produced in London. The English title will be "Willie Goes West."

Poli's theatres in Hartford and New Haven will be the first of the New England stocks to play Willard Mack's great success, "Kick In."

The Baker Stock, in Portland, Ore., will be one of the first of the Western houses to present "Under Cover."

The Walnut Street Theatre Players, in Philadelphia, are playing to ever increasing business, with "The Vampire." Irene Oshier is the leading lady.

"The Argyle Case" will be used by four stock companies in "The Windy City."

"Seven Keys to Baldpate" will do the usual capacity week in Omaha beginning next Sunday. Another Cohan & Harris laugh provider is "Stop Thief," which will be used the same week by Nathan Appell in Summerville, Mass.

The Schiller Players, with Dorothy Mortimer, at the Bijou in Richmond, are picking up at every performance, and a big week is looked for in a gorgeous scenic production of "Janice Meredith," which will be the attraction the coming week.

C. A. Niggermeyer, at the Shubert Theatre, Milwaukee, will offer his company in "Nearly Married."

Al. Trahern, in Passaic, N. J., had a great opening week with Bayard Veiller's "Within the Law." "Under Cover" will follow the big production of "Arizona" in this house. Some bills for Passaic.

"Texas," in Troy, will be the attraction this coming week.

The Grand Opera House, in Brooklyn, is packing them in with George Broadhurst's sensational success, "The Law of the Land," in which Julia Dean appeared in New York the entire season, at the Forty-eighth Street, last year.

"The Virginian" will be the attraction in Malden, Mass., at the Nathan Appell house, to be followed by Rol Cooper Megrue's success, "Under Cover."

John Craig had a big week with "The Girl in the Taxi," and this rattling farce also jammed the houses in Richmond at the Bijou.

"Jack" O'Connell dropped in town from Halifax, where he reported big business at his stock house. Manager O'Connell took in the World Series, and several contracts for plays up to and including New Year's week. Jane Morgan, who returned to the Nova Scotia house this Fall, is the most popular leading woman Haligonians have ever had.

KANSAS CITY STOCK NOTES.

A pleasant surprise of the skeptical was "Electrocuted at Five A. M.," which is playing to packed houses at the Garden, home of the Dubinsky Brothers' Stock Co. The title was evidently meant to attract, and it did. However, the play is not a lurid melodrama, and its lines are of sufficient strength to insure popularity. There are some exceedingly impressive properties, including an electric chair, effectively used in a Sing Sing "death house" scene, and a blood transfusing outfit used in a Philippine camp.

The piece seemed to please quite as well as "Brewster's Millions," "Stop Thief" and "Madame X," presented recently by the same company.

Ed. Dubinsky scored a hit as Captain George Annister, and Irene Daniel, as Claire Annister, gave the emotional scenes in a fashion that won her new admirers. L. Rufus Hill, Barney Dubinsky, Eva Craig and Charles Cubine, were also favorites with the audience. The bill received praise from the local press.

"Too Many Cooks," by the Auditorium Stock Company, was received well by good houses. Dwight Meade was effective as Bennett, and Mary Frey pleased as Alice Cook. Mr. Manatt and Ada Head, as Papa and Mamma Cook, were also popular. The "Too Many Cooks" road company, which was billed for the Shubert early in the season, failed to arrive, and this worked to the advantage of Manager Blunkall, who has secured the stock rights.

ABOUT ROSE MARY KING.

It was our good fortune last week to see Rose Mary King rehearse at the Gotham Theatre, Brooklyn, with the MacCurdy Players.

If Miss King gives a performance anywhere like she reads her lines the Gotham clientele have a rare treat in store for them this week in "The Natural Law."

SAN FRANCISCO STOCK NOTES.

ERNEST WILKES, of the Wilkes-Lada Co., at the Post Theatre, in "Alias Jimmy Valentine," assuming the name part, displayed much talent and received a hearty welcome on his return to the stage.

IN "BOUGHT AND PAID FOR," at the Wigwam Theatre, by the Del S. Lawrence Stock Co., George B. Howard, who played the Japanese Oku, gave a splendid performance.

JANE URBAN, the temporary leading woman of the Lytell-Vaughan Players, at the New Alcazar Theatre, was both charming and intelligent in her acting in "The Only Son." She was distinctively pleasing.

RICHARD VIVIAN, as Detective Doyle, in "Alias Jimmy Valentine," at the Post, would be hard to improve upon.

MARGARET MARRIOTT, of the Del S. Lawrence Co., at the Wigwam, as the wife of Jimsy, in "Bought and Paid For," was a good second to her stage husband and assisted materially in the success of the performance.

BERT LYTELL, as the Only Son at the New Alcazar, gave a splendid portrayal of a very difficult role.

MARGUERITE BOOTH, as Rose Lane, in "Alias Jimmy Valentine," at the Post Theatre, looked pretty and played the role with much tenderness.

EDWARD LAWRENCE, in the role of Jimsy, in "Bought and Paid For," at the Wigwam, was acceptable, giving a lifelike impersonation of the character represented.

IN "Alias Jimmy Valentine," at the Post Theatre, the role of Handler, warden of Sing Sing Prison, was well portrayed by Joseph Fogarty.

DEL S. LAWRENCE and FLORENCE OAKLEY, as the husband and wife, in "Bought and Paid For," at the Wigwam Theatre, were both unusually strong in the portrayals of their respective roles, showing much finish to their acting.

ETHELBERT HALES, as the money making parent, in "The Only Son," at the New Alcazar, was quite a prominent factor in making the production a success.

MASTER FRANCIS DEVEREAUX and BONITA SEMMENS, the youngsters in "Alias Jimmy Valentine," at the Post Theatre, give promise of much histrionic talent. They delivered their lines with much force and in a natural manner.

PHILIPS TEAD, in an English comedy role, in "The Only Son," at the New Alcazar, showed himself to be a valuable member of the Lytell-Vaughan Players. He did great work in the role.

YONKERS STOCK PLAYERS.

Warburton Theatre, Yonkers, N. Y., week of Oct. 11.

The second week of this newly renovated house opened on the above date, and the company was greeted by a large audience, a condition that happily continued throughout the week.

Our compliments are extended to Business Manager Elmore for the courteous manner in which he received us. Once a showman, always a showman.

The attraction was "Under Cover," and the company as a whole, while giving a meritorious performance, failed to get all that was possible from the excellent lines and situations.

Carl Brickert, as Steven Denby, played carefully and conscientiously; as did likewise Ellen Glerum, as Ethel Cartwright. But the lights and shades, so necessary to a finished performance, were frequently missing.

The best work was done by Walter Lewis, as Monty Vaughan. His acting was high grade in every particular.

Joseph De Stefani failed to realize the possibilities of Daniel Taylor, the customs inspector, a part second in importance only to the male lead.

Geo. Farren, as Michael Harrington, was badly cast; very much so.

Lynn Osborne, in the small part of Harry Gibbs, played it excellently well. Practically the same may be said of Helen Keers, as Sarah Peabody, and Jessie Mueller, as Amy Cartwright.

Mary Farren was delightful as Nora Rutledge, as was Louise Sanford, as Alice Harrington. Our only objection to the erstwhile Pandora was that she was entirely too youthful looking for the role.

Minor roles were capably sustained by Samuel Godfrey and Ralph Goodhouse.

This week, "A Pair of Sixes." Such incidentally is the calibre of the plays to be presented at this popular house. Manager Geo. Farren is deserving of the most earnest support of Yonkers' best citizens, and he seems to have it. *Le Roy.*

BLANEY TAKES ORPHEUM.

Harry Clay Blaney will take over the Orpheum Theatre, Newark, N. J., and, re-named Blaney's Orpheum, it will be re-opened Oct. 25 with Blaney's Orpheum Stock Co., presenting popular melodramatic stock attractions, with the well known Blaney methods featured.

MILDRED FLORENCE

INGENUE

B. F. KEITH'S HUDSON PLAYERS, Union Hill, N. J.

FRANCES

McGrath

LEADING WOMAN
TEMPLE THEATRE, HAMILTON, ONT., CAN.

RALPH CAMPBELL

HENRY

CURVEY

Light Comedy and Juveniles. At Liberty after Oct. 3. Care "MOLLY and I" CO., LaSalle Opera House, Chicago.

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DAVIS

At Liberty. 253 W. 42d, N. Y. Phone, Bryant 3195.

PRINCESS PLAYERS NOTES.

"Snobs," as presented by the Princess Players, Tampa, Fla., week of Oct. 10 (Sunday opening), proved one of the biggest successes this excellent company has yet put on. Richard Morgan played a fine Disney, never missing an opportunity to provoke a laugh, and added much to his already flattering reputation.

Dainty little Elenor Montell was charming in the role of Nondas Parkyn, whose father is engaged in the pickle canning business, thereby closing the doors of "society" to her and family. Miss Montell flitted about the stage a veritable bundle of vivaciousness.

Milton H. Goodhand, in the role of Buck Reade, the furnace tender, who is mistaken for the Duke of Walshire, is up to his usual standard, and that is saying much. Although at the opening matinee, Mr. Goodhand's conception of the role was not quite clear to the audience, after Sunday he acquitted himself admirably.

Mr. Morgan and Mr. Goodhand are very popular with the Tampans.

Ed. (Silver Top) Lawrence played Phipps Maynadier, the enterprising lawyer, in a masterful fashion, and Robert Arnold's portrayal of Bradley Fairfax leads one to believe that he was born and raised in the ultra-fashionable atmosphere depicted in the two last acts of "Snobs."

Bess Brower gave a delightfully clean cut performance of Laura Lanvale, the society belle, whose chief affliction is having more blue corpuscles than red and very little goods of a worldly nature to back up her one ambition, which is to marry the Duke of Walshire.

In the role of Mrs. Pendleton Beauregard, who, like her niece (Laura), is suffering from an overabundance of blue blood, Marguerite Slavin was superb. Miss Slavin's work and appearance went far toward keeping the audience in the very high-toned atmosphere.

Douglass Hope doubled the club boy and Milton Chassedon, who speaks very English, to the consternation of Laura and Aunty Beauregard. Mr. Hope did very well in both roles, but evening clothes would have been more in keeping than the tuxedo. However, this may have been an eccentricity of the character and perhaps should not be criticised.

J. J. Flynn didn't appear till near the end of the play, and then came in as hot as his red mustache looked, and got many laughs as Serg. McNutt.

On the whole, the play was well cast, and a credit to Edouard D'Oize, stage director.

WM. EVARTS, of the Grand Opera House Players, Brooklyn, looks like Frank Daniels, and in his own line is just as clever.

"I FOUND YOU AMONG THE ROSES"

A Simple Beautiful Ballad. Another "Garland of Old Fashioned Roses." A natural Hit. Nothing can stop it. Wonderful harmony number. No matter what kind of a voice you have, you can sing this number and "Put It Over."

A FEW OTHER GOOD NUMBERS

"Sweetheart Time"—novelty. "Because You Are Mine, Sweetheart"—high class Ballad, (Published in 3 keys, C, D, and E flat). "On the Banks of Killarney"—Irish Ballad.

Prof. and Orch. to recognized performers only. Dance Orch. 15c each to Leaders only.

Write at once.

A. J. STASNY MUSIC CO., 408-10 WEST 44th STREET NEW YORK CITY

B. F. KEITH'S BRONX STOCK CO.

New York City, Week Oct. 11.

If you have seen the "Yellow Ticket," you are fortunate: if you were lucky enough to have seen it acted last week by the Bronx Stock Co., you were doubly fortunate.

"The Yellow Ticket" suggests nothing by its title, and those who thought the scenes were laid in a Chinese laundry, had to start another line of thought.

But it is of the players, not the play, that we are interested in, and, as is our custom, we propose to tell you frankly just what we thought of them.

The honors were evenly divided between Walter P. Richardson and Ruth Robinson, in the leading roles.

Mr. Richardson's Julian Rolfe, an American reporter, was a fine piece of work throughout. The light comedy that at times he injected into his work was more than pleasing. The good acting he did was accentuated by his perfect enunciation, an attribute that was lacking in some of his fellow performers.

Marya Varenka, as played by Ruth Robinson, was well nigh perfect. It calls almost exclusively for emotional work, an art that Miss Robinson is peculiarly proficient in. We think very well indeed of this young woman's future.

Outside of the leads the best work was done by J. J. Flanagan, in the role of Count Nikolai Rostov. The merit of Mr. Flanagan's performance lies in its naturalness and absolute lack of affectation.

Margaret Fielding, as Margery Seaton, was pleasing. Miss Fielding usually is. Fred C. House, as John Seaton, was satisfactory. The same can hardly be said of Walter Marshall, as Baron Stefan Audrey.

Mr. Marshall would have been an ideal "heavy" in the good old days of old fashioned melodrama, but the actor and acting of that period is fortunately a matter of tradition only.

Albert Gebhardt, as Petrov Povlac, was only fair while the other Albert—Albert Hickey, marred an otherwise excellent performance as Zoubatoff by faulty enunciation.

Minor roles were in the able hands of Frank Carter, Herman Adler, Russell Parker, James Harrison and William Winter. Doesn't that last name have a reminiscent sound? *Le Roy.*

THURSDAY MATINEE CLUB ADDS TO ITS ROSTER.

The second meeting of the Thursday Matinee Club was largely attended at the Wadsworth Theatre, this city, Oct. 14.

Richard Ogden was the chief officiator.

Several of the new members who joined on the above date have the misfortune, it seems, of being single. Get the unmarried ones first.

The Misses A. Coghlan, G. Watson, F. Bulkman, K. Neilly.

The happy married new members were Mesdames Usry, Swain, McGee, Jennings, Kelly, T. T. Welch, G. C. Derick, W. R. Lown and C. Dakin.

Oh, yes. Miss Dearie, mentioned in our last issue as married, insists she is single. Of course, she ought to know—but candidly, it's too much for us.

And Frank Oakes Rose, it appears, is living instead of being deceased. In the language of the lamented Mark Twain, the reports of his death seem to be exaggerated.

KILBY AND WOOD.

L. E. Kilby, who was the successor of Wm. Wood, in the management of B. F. Keith's Hudson Theatre Players, Union Hill, N. J., is now his predecessor.

In his short sojourn at the Hudson, Mr. Kilby made more than good. But the closing of the Crescent Theatre, Brooklyn, where Mr. Wood was the manager, caused a complete shift of plans.

Mr. Wood was warmly welcomed on his return, Oct. 18, and Mr. Kilby's undoubted executive ability is bound to be recognized at an early date. Luck be with you both.

STOCKLETS.

IT SEEMS to us that the Auditorium All Star Players, in Baltimore, are somewhat premature. This week they have "Sauce for the Goose." We thought about Nov. 25 would be time enough.

THE PRINCESS PLAYERS, Tampa, Fla., have a Goodhand in "The Third Degree." He played Capt. Clinton.

HARRY HOLLINGSWORTH, of the Poll Players, Hartford, owns a recipe for Welsh Rarebit. Perhaps Ada Dalton, same troupe, can furnish the antidote.

DUDLEY AYRES, of the Grand Opera House Players, Brooklyn, insists on spelling his name as we have spelled it here. Far be it from us to interfere.

THE LONERGAN PLAYERS are in their forty-fourth week at the Auditorium, Lynn. Speaking of Lester Lonergan, we recall when he was with "The House of Green Blinds."

BESSIE DAINTY and her Players will open in Stock at the Orpheum, Waco, Tex., in the near future.

RONALD ROSEBRAUGH, who has been for the past season with the Shannon Stock Co., left Cincinnati last week to join the "Virginia" Co., to do the heavy role. The play is playing the Eastern States.

RUTH HOYT arrived in New York from her home in Provincetown, Mass., last week, looking years younger—and as good. She went right to work rehearsing for character roles with a first class road attraction, which goes out this week.

M. A. FRANCILLON writes: "I closed as business manager with the Wm. F. Lewis Stock Co. Sept 25, and am now playing leads and directing with the Billy Bennett Shows. We open the Winter season Oct. 22, and play through the Northwest to the Pacific Coast and return to Minnesota. The show carries twenty people, with band and orchestra, traveling in our own private Pullman car, 'Milaca.' Best wishes to THE OLD RELIABLE, which we all get."

JACK BURK MORGAN will open in permanent stock at the Orpheum, Nashville, Tenn., Oct. 25, under management of G. R. O'Connor.

ROUTE LIST

Supplemental List—Received Too Late for Classification.

Ackerman Mus. Com. Co.—York, Pa., 18-23.
Angell's Comedians—Greenwood, Ark., 18-23.
Broadway Stock (H. A. Sullivan, mgr.)—Camden, N. J., indef.
Bessey, Jack, Stock—Janesville, Wis., 18-23.
Chase-Lister Stock—Alliance, Neb., 25-30.
Ditrichstein, Leo (Cohan & Harris, mgrs.)—Cleveland 18-23.
Dodge, Sanford—Sauk Center, Minn., 25, Long Prairie 26, Park Rapids 27, 28.
Hagenbeck-Wallace Circus (Add.)—Charleston, S. C., 25, Orangeburg 26, Newberry 27, Laurens 28, Greenwood 29, Chester 30.
Klark-Urban Stock—Moncton, N. B., Can., 18-23.
La Roy Stock—Oak Harbor, O., 18-23.
Leonard, Wm. R., Players—Ridgeway, Mo., 18-23.
"Lilac Domino, The"—Cleveland 25-30.
"Little Lost Sister"—Cleveland 18-23.
"Lavender and Old Lace" (Oliver Martell, mgr.)—Gary, Ind., 24, Mich. City 25, Frankfort 26, Peru 27, Bluffton 29, Muncie 30.
Millette Comedy Co.—Kingston, S. C., 18-23.
Marks, Ernie, Stock—St. Catharines, Ont., Can., 18-23.
Majestic Stock—Calgary, Can., indef.
"Million Dollar Doll" (Harvey D. Orr, mgr.)—Cleveland 25-30.
101 Ranch Wild West (Add.)—Houston, Tex., 25, Beaumont 26, Lake Charles, La., 27, Crowley 28, Baton Rouge 29, New Orleans 30, 31.
"Peasant Girl" (Edith Thayer)—Toronto, Can., 25-30.
St. Claire, Winifred, Stock (E. D. Sine, mgr.)—Bridgeton, N. J., 18-23, Long Branch 25-30.
Savidge Players—Wayne, Neb., 18-23.
United Mus. Com. Co. (Tab.)—Martinsburg, W. Va., 18-23.
Urban Stock—Webster, Mass., 18-23.
Whitney Stock—Big Rapids, Mich., 18-23.

DEATHS

MRS. HARRY MARTELL, Oct. 16.
ARTHUR J. SEYMOUR, Oct. 12.
ED. J. LEAMY, Oct. 14.
FRED ASHBACK, Oct. 15.
CHARLES W. KAUFMAN, Oct. 7.
THOS. F. HUGHES, Oct. 11.
WALTER KENDIG, Oct. 13.
WILLIAM REDMUND, Oct. —.

MARY FORBES has left "The Duke of Killicrankie" Co., and joined Granville Barker's Co.

CHICAGO VAUDEVILLE.

Oct. 13, 1915.

PALACE.

Al. Rover and Sister started things for good sized audience with fine mixture musical act, also dancing, and made splendid opener.

Norcross and Holdsworth sang "My Sweetheart When a Boy," "Old Black Joe," concluding with "Silver Threads." Many handkerchiefs were raised as the old timers valiantly went through performance, their voices quivering with age.

Eddy Carr put over considerable light comedy as actor-office boy, Walter F. Kelly appearing as boss, Grace Reamon as stenographer. They finish with laugh-provoking wedding scene.

Fritz and Lucie Bruch played classics on violin and 'cello, concluding with "Traumerei."

Bankoff and Girlie performed feats of dancing. They finish with cakewalk.

Nazimova presented her "War Brides" sketch for second time this season, with former cast, and made tremendous impression, and took four bows.

Hoey and Lee unravel really modern gags, and end up with fine up-to-date parodies, "Tulip and Rose" going best.

Ward Bros. appear as typical Englishmen miscracking jokes and riddles in good old English way.

Selma Braatz closed with swift juggling.

MAJESTIC.

Arthur Hill and Sylvany opened the strong bill with encore getting bicycle act and comedy interpolated.

David Reese and Edward Bassee had fine act, an Italian duet, followed by oldtime "Genevieve." "You Made Me," baritone solo; selection from "Martha," tenor, and finished with "Yarmo," to tremendous applause.

Harry Fern, supported by C. H. Morrell, Edward Knox, Frank Armstrong, Edward Grimes, presented "Veterans," a sketch replete with comedy pathos, showing old soldier's home life.

Ben Ryan and Harriette Lee talked, sang and clowned themselves into tremendous outburst of applause.

Lina Abarbanell, assisted by Burrell Barbaretto, fresh from "Molly and I," put over Feist's "Soldier Boy" for big applause. "Every Little Movement," by request.

George Damerel's new act, "Temptation," depicts scene in Hades, concluding with beach scene. Five good songs were interpolated. Myrtle Vail and Edward Hume lend fine support.

Foster Ball and Ford West scored big applause.

Ralph Dunbar's Bell Ringers featured. Feist's "Norway," also sang "Silver Threads" in a showy, beautiful act.

Prevost and Brown closed splendid bill with a few minutes of foolishness.

CHAMBERLAIN BROWN NOTES.

Chamberlain Brown has placed under contract to represent Archie Gottler, composer of "Venezuela," which Helen Rook featured for the first time at Ned Wayburn's Century Music Hall on Sunday.

Howard Estabrook received three offers the past week for feature films with Pathe, Essanay, Lubin, and is also besieged with special offers for speeches in connection with feature films.

The number two "Full House" will close on Saturday in Pittsburgh. Leah Winslow is still with the New York company.

Ethel Valentine, Marie Curtis, Shirli De Mae, Wm. H. Sullivan, Carl Ritter, Frances Younge and Wilson Day will open in stock at the Duchess, in Cleveland, the first of November, in stock.

Alma Tell has been engaged to support Arnold Daly in "The Angel of the House," which Alexander Leftwich is staging.

Tessa Kosta, last season with Raymond Hitchcock, will enter the picture field with Charles J. Ross, in "The Senator."

Helen Lowell has closed with the Eastern Film Company, in Providence, where she completed her picture of "The Red Petticoat."

Georgette Leland is touring the South in the Louise Drew role in "It Pays to Advertise."

HOWARD ESTABROOK will appear in pictures for the Pathe Company for the next sixteen weeks. He will continue to play with Elsie Janis in "Miss Information."

HARRISON SISTERS

Benella, Best Girl Banjoist in the World

TENNEY VAUDEVILLES, VAUDEVILLE WRITER of Originality in acts. If you need new MATERIAL I can be of MATERIAL assistance to you. Call or write.
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Please mention the date (or number) of the CLIPPER in which the letters sent for were advertised.

LADIES' LIST.

Anderson, Hilma	Fiske, Vivian V.	O'Connor "Patsy"
Bryan, Flo	Gilmore, Phyllis	Powers, Estee
Brown Mrs. W.C.	Gold, Irene	Patterson, Chick
Benina, Zella	Granville "Buster"	Reid, Helene
Blair, Gabby	Grills, Babe	Reuben, Edna
Bennett Mrs Claude Ben Ali	Gerard, Frankie	Russell, Martha
	Hickman, Geo.	Remley, Anna
Mrs. Hassan	Hamilton Marjory	Ritchie, Addie
Butler, Marie	Jeavons, Irene	Raymond, Alice
Bernard, Dollie	Jones, Elizabeth	Robeson, Edna
Baker, Mabel	Jewell, Dot E.	Royal, Rhoda
Corsey, Ethel	Kurtz, Edith	Roselle, Myra
Catlin, Margie	King, Rose	Russell, May
Carter, Fannie	Klark, Glodys	Schared, Eva
Coleman, Frances	Klippert, Crystal	Smith, Mrs. L.
Copeland, Nancy	La Bergere, Elsie	Spencer, Edith
Carmontella, Hattie	Lehman, Helen	St Elmo Charlotte
	Lindley Lulu Beck	Stanford, Laura Burt
Delbridge Edith C	Loftus, Jean	Shaur, Rose
Dawson, Miss "Blackie"	Lynn, Lillian	Tramarx, Queenie
De Milt, Gertie	Lenny, Ethel	Troy, Jessie
DeFarris, Bernice	Lloyd, Anita H.	Vane, Ethel
DeFollart, Evelyn	McGinley, Alvina	Wilson, Helen
Erwood, Ruby	Morton Frances C	Williams Mary M
Ellsworth, Grace	Mote, Edith	Wilson, Helen
Elsing, Nell	Mannion, Anna M.	Wood, Bertha
Fields, Sallie	Melville, Flo	Willard, Rilla
Flinders, Mrs. Geo. (photo)	Mackay, Dorothy	Wallace, Hope
	Mayhew, Belle	
	Marsh, Alice	

GENTLEMEN'S LIST.

Apollos, Three	De Mar, Paul	Kralce, Wm.
Aumann, Edward	Dalsell, Sandy	King, Stanley
Anslet, Jack	Devinney, Jas.	Kennedy, Frank
American Com. 4	Dampier, Fred	Kornisher, Phil
Allen, Tom W.	Drew, Herbt. A.	Kemp, Wm. A.
Acker, H. H.	Erwood, R. J.	Littlejohns, The
Anger, Low	Earle, Edw.	Long, Frank
Adams, Fred	Ezell, Ben E.	Le Roy, Frank
Booth, B.	Fireside, I.	La Rue, Eugene
Barton, Ralph	Farnum Marshall	Lovett, Wm.
Brown, Benj.	Fiorer, Geo.	Lynton, Pelham
Baker, Edward V.	Faulkner, Lyman	Lee, Robt. H.
Brown, Howard	Fahrney, Harry	Leap, Glenn C
Brady, Paul	Fox, Geo.	Montgomery F., & Florence McClain
Britton, Frank	Gentry Bros.	McCloud, Pete
Bateman, Alf. G.	Gem, Austin	Mack, Bud
Bowers, Martin	Golden, Eddy	Monte, G. A.
Boyd, G. K.	Goldy, Allen S.	Mayo, Leon
Bedell, W. J.	Gagnon, Bert C.	Mason, Oscar
Bloom, Murray	Gilmore & Castle	Mackey, Frank
Bates, Clyde J.	Goudron & Schaar	Murray Stock Co.
Blunet, Sam	Gillen, Frank J.	Matthews, Wm.
Buckley & DeLarah	Gerard, Ralph	McCaffery, J. C.
Boyd, Dr. C. L.	Gordon, Jack	McDevitt, Kelly & Lucy
Bartholomew, Guy	Green, Johnny	Meade, Dwight A.
Brown, Elwood O.	Girard & Gardner	Montrose, Frank
Beane, F. H.	Gray, Barry	Merritt, Lawn
Bucher, Burt	Huling, Capt F.E.	Miller, Prof. Phil
Chesterfield, H.	Hamilton Stock Co.	Miller, Fred. Hall
Chartres, Holliday Co.	Hickman, Geo.	McCall, Wm.
Collins, Dick	Humes, Fred.	Mason, John N. 4.
Crowley, Jas. T.	Hornbaum Otto	McCall, Bez
Chatham, Wm. T.	Hugo, Harry	McGurgan, Frank
Clayton, Jerry	Hellman, Dan	Nunn, Wm. J.
Carey Leonard	Hayes, Ed.	Norcross, D. F.
Carlton, Guy	Humphrey, J.	Neff, John
Cullison, F. G.	Haynes, Harry	Niver, W. H.
Darrell, Edg. L.	Herbert, Omer	Oppenheimer, Jos.
Dorey & Devea	Hillman, Chas.	Petel, Lew
Dion, Ray E.	Harvey, Doc	Perrlett, Walsh & Kansas
De Silva, Fred.	Hayes Edelle & Mona Wynne	Peterson, Law.
Dooley & Rugel	Hallett, Wm. H.	Proudlove, Jas. D
Davidson, S. G.	Howard, H. Jack	Phelps, Col. Bill
Denver, Mr. & Mrs. Murray	Irvine, Dr. Alex.	Patch, Geo. L.
Dickens & Floyd	Jacobs, Henry	Palfrey, Ed.
Day, Geo. F.	Killmar, B. H.	Pritzkow, Louis
	King, Law. B.	Patterson & Glenn
	Kohn, Geo.	Roy, J. G.
	Smith, Jack & Wife	Relss, Nat.
	Tucker, N. E.	Rogers, Ed.
	Tober, S. D.	Rogling, Mr. & Mrs. Adolph
	Trabern, Al.	Savage, Chas.
	Travers, Mont	Spencer, E. G.
	Templeton Lester	Stillings, The
	Turner, Chas.	Scanlon & Flynn
	Tatan, Maid	Seymour, Geo. H.
	Vancouver, Wm.	Smith, Chas.
	White, Frank	Wey, G. H
	Wormwood, Mr.	Williams, Al.
	Weber & Elliott	Warner, Harry
	Waldron, H. J. L.	Walker, Musical
		Wagner, Wm.
		Wright & Dietrie
		Walls, Warren
		Wilson, Chas.
		Wilson, Tony
		Wilson, Geo.
		Young, Le Roy
		Zeellner, Carl
		Zeblaca, The

SEE NOTICE AT HEAD OF LIST.

BREEZY BITS.

BY SID.

PRINCESS DOVENA is now playing her fourth week at the Union Square Theatre. She has been a big success at that house.

HARRY K. MORTON and ZELLA RUSSELL, of the Smiling Beauties company, left Boston last Sunday morning in their "Hudson" car for dear old Broadway. They are at the Columbia this week, and sure are going over big.

ELSIE LA BERGERE, the marble Venus, who closed with the Maids of America company at the Empire, Brooklyn, Oct. 9, opened at the Cadillac, Detroit, as an added attraction, 10. She is booked Milwaukee, Minneapolis, St. Paul, Chicago, St. Louis, Cleveland, Cincinnati and cities in the East, playing with a different show each week.

ARTHUR DRIGGS is now ahead of the Tango Queens in place of Martin Wigert.

CARRIE COOPER, the ingenue of the Maids of America Co., is confined to her home in Brooklyn, slowly recovering from an operation for appendicitis, which took place last week.

ARTHUR PHILLIPS is at the Columbia, New York, this week, getting everything ready for the Social Maids next week.

JOE EMMERSON, of the Smiling Beauties, is working in pictures in the morning this week for the Ko-Ko Film Company.

HARRY COLLIER is in Boston billing "Twin Beds."

BROMLEY and MEREDITH, a clever sister act, joined the Smiling Beauties in Boston last week, replacing Locke and Brown.

ZELLA RUSSELL, whose home is Revere, Mass., and her husband, Harry K. Morton, were tendered a large theatre party by the Order of Elks of that place, at Waldron's Casino last Thursday night.

STEVE GORDON, formerly of the team of Gordon and Murphy, has been discharged from the hospital, where he has been confined for the past three weeks.

EDDIE JERMON notifies me that there is a very important letter at his office from Hartford, where the Twentieth Century Maids were playing when it was mailed. It is addressed to Producer Will Smith. Mr. Smith is out of town at present fixing up some numbers with the Sporting Widows.

LAWRENCE DE CANE, of Waldron's Casino, Boston, was presented last Friday with a beautiful old painting of very rare value.

JOHN G. JERMON jumped over to Boston last Friday to look over two of his shows, the Smiling Beauties and the Million Dollar Dolls, and was very pleased with the way things were going on.

ANDY LEWIS and COMPANY were a big hit at the Globe, Boston, last half of last week. Andy has some new material in the act, "The Duke," which is going over fine.

CHARLES WALDRON was very much in evidence last Saturday afternoon with his red rose. That was the day of the suffrage parade in Boston, when the women were wearing the yellow.

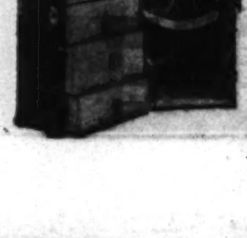
T. ROY BARNES FOR LONDON.

Through the Chamberlain Brown Agency T. Roy Barnes has signed to appear in Albert De Courville's review, in London, which will be seen around Christmas time. Bessie Crawford (Mrs. Barnes) will accompany him, and may play in the production.

AFTER an absence of several years Creatore returned to New York Sunday, Oct. 17, and gave two concerts at the Standard.

AMELIA BINGHAM has recovered from her recent illness, and resumes her role in "The New Henrietta," at Salt Lake City.

Central Fibre Wardrobe



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TIPS

FENIMORE COOPER TOWNE, while in Boston recently playing his "Spilling the Beans" sketch, met a former New York dentist who had filled the aching voids of the Towne family for many years prior to his removal to Boston. Greetings were exchanged and then suddenly "Fen" remembered a back tooth which had shed its filling. They promptly hied themselves to the dentist's office, and with "Fen" Cooper securely wound in a towel in the painless (?) chair, the following conversation issued:

Dentist: "Open wider, Mr. Towne—wider."

Towne: "A-a-a-ah!"

Dentist: (Inserting rubber gag, mirror, cotton, vacuum cleaner, etc.) "How's all your family?"

FRANK FAY wants it understood that he's only been connected with the former Fay, Two Colors and Fay and his present Frank Fay Trio in the past dozen years.

BROWNING and MORRIS, comedy and straight man act, did a surprise at the Harlem O. H. last week, by finishing big after a "we'll stay here till we get applause" speech bit that would ordinarily "crab" most acts. B. and M. do not need it, and they could also cut down on the lengthy comic material on "aviation."

FIELDS and HANSON drew out of Mill, the Franklin Park Theatre, up Boston way, last week, owing to "position."

GARTON PALMER, the juggler artistic, can't see how I had him cut his hand during a matinee show at the *Orpheum*, when he was playing the Prospect said week. (My "boot," Gas!)

MARIE MITCHELL, whom Elgin, Ill., feels proud of having as a native, is now in vaudeville with Thomas F. Swift and company, in "Jo and Mary." Hazel Kelly is also in the cast of it.

AL. SMITH and IVA DONNETTI are rounding their new act, "The Black Prodigal," into first rate shape. Miss Donnetti's clever dog, "Babe," who has worked with her in her "single" for ten years, is suffering from "a nervous breakdown," under the care of "physicians."

BILLY MATTHEWS, manager of the Alhambra, Philadelphia, is repeating, there, the managerial ability he showed in this big town, and as a consequence the Alhambra is doing a great slice of business.

TELL IT TO "TOD."

WHITE RAT NIBBLES.

BY VICTOR VASS.
Bryant 8780.

AND house committee meetings are again in session. Activity that was installed by members under guidance of Eddie Castano is being enacted by Bro. Harry Botler while Edward is *en route playing*.

Those present Friday, Oct. 15, were Harry Botler, chairman; Jack Haywood, secretary; Bob Carter, Tommy Glenroy, Ernest Otto, Bert Lovey and Murray Clayton.

BRO. FRED TALLMAN'S father died Oct. 14. Fred at once left for Rochester, N. Y., to care for the remains.

CHAS. BACHMAN and SUZANNE HALPERIN presented "Blind Man's Bluff" at *Revere*. Sketch is by Willard Mack. Charles and Suzanne's acting ability help to make it a success.

DAVE GARDNER, in November, starts West on S & C. time, thanks to Eddie Livingston, his business manager. I believe Dave's home is in Portland, Ore. Gee, but wifey will be happy to see Dave's smiling phis once again.

BILL OVIATT, an associate I am proud of knowing, is now located in Joe Weber's office at Weber's Theatre. I believe he is Mr. Weber's business manager.

JOHN WESTFALL is new night doorman. Show your card, brothers.

CHAS. BIRD, who held position of stage manager for "The Only Girl" Co., is back, and looks dandy.

SAY, YOU BAD BOY, why no letter with program enclosed? Anyway, thanks, and will tell the boys you are on sixth and following Mrs. Leslie Carter and company, or at least, did follow her at "The Alhambra," in Ogden, Utah, Oct. 7, 8, 9. Refer to Willie Solar.

LIST, I know you will wish him luck. Irving Gear, of burlesque fame, has a tabloid—a good one, is co-funster will be Bobby Stone, there will be a "*Prim*" and six charming damsels. Mike Kelly and Chocoets, note.

JEWETT PLAY, of *Work* and Play, is slowly recovering from a sprained ankle.

SPREAD the glad tidings to your many associates at hospital, Jim, that a bunch of boys will be over to the City Home and Hospital Oct. 27, and a banner show will be presented. I know Bro. James F. Hayes, who is confined there, will make a clever advance. Best wishes from all the boys, Jim.

WILLIAM K. SAXTON and MORRIS WILLARD are a big success in "Cloaks and Suits."

TO BE on one job all Summer sure is the highest recommendation, so will not boost. They are now on Poli's time: Corbett, Shepard and Donovan.

F. A. THOMPSON, who actually was the director that made the late John Bunny, has now the assistance of one of the most capable men in show business, as Maxwell Reynolds performer in burlesque, drama and musicals. His last engagement was with Rose Stahl. Previous to this he starred with Valeska Suratt.

HARRY BARTELL and TOM DONNELLY are now partners.

IF YOU admire swell looking hats, or rather hat, catch Cris Brown, the Australian booker. I did, in front of Strand Theatre. *Nobby* is no name! *California* should see him now.

A NEW ACT, called "Brother Officers," is being played by Harry Weston and Sam Roberts. Short time ago the teams were billed as Williams and Weston and Bernard and Peberst. Note the change.

BRO. HERBERT LLOYD offers a life membership to the one who has an original finish for his new act.

SHAPIRO, BERNSTEIN & CO. MUSIC PUBLISHERS

LOUIS BERNSTEIN, President

We are deeply gratified to announce that we have just landed what will, without a question of doubt, become the most sensational song success this country has had in twenty years. We are going to restrict this number strictly to artists known to us, so as not to have it murdered in a couple of months.

"SOME BEAUTIFUL MORNING (YOU'LL FIND ME GONE)"

Words by JAMES BROCKMAN — Music by NAT OSBORNE

A distinct novelty comedy, double or single. Any act that sang "You Made Me Love You" will be crazy to get this number

The most beautiful and impressive ballad that we have had the good fortune to publish since the days of our Herbert Ingraham publications. A song that is absolutely helping to make acts.

"THAT'S THE SONG OF SONGS FOR ME"

Words by JOE GOODWIN — Music by NAT OSBORNE

The over-night sensational comedy novelty rag hit, the most wonderful closing number in the country to-day

"DOWN IN BOM-BOM-BAY"

Words by BALLARD MACDONALD — Music by HARRY CARROLL

A new novelty schottische ballad that is as good as our "Lonesome Pine," and will be as big a hit

"PINEY RIDGE"

Words by BALLARD MACDONALD — Music by HALSEY MOHR

A new screamingly funny comedy number with a laugh in every solitary line. A song that will keep your audience giggling and screaming at intervals as well as startle them

A new screamingly funny comedy number with a laugh in every solitary line. A song that will keep your audience giggling and screaming at intervals as well as startle them.

"BOSTON BULL"

Words by WILL J. HART — Music by RAYMOND WALKER

A new novelty rag by the same boys who wrote "Jubilee in My Old Kentucky Home," introduced for the first time this week with sensational success

"ON THE GOOD SHIP WHIPPOORWILL"

Words by COLEMAN GOETZ — Music by WALTER DONALDSON

THE OVERNIGHT SONG HIT

"WHILE THE WEDDING BELLS WERE RINGING"

A Beautiful and Impressive Ballad. By TED REILY

"I FALL FOR EVERY GIRL THAT COMES MY WAY"

A Comedy Scream By "ZIT"

"I'M ALL ALONE"

A Novelty Song that will stop any show By AL. HERMAN and GEO. FOX

EVERY ONE OF THE ABOVE NUMBERS IS AN ABSOLUTE WINNER. WE HAVE HUNDREDS OF OTHERS, BUT HAVE GIVEN THEM ALL A GOOD SQUARE TRIAL AND HAVE FOUND THESE TO BE THE GREATEST COLLECTION OF MARVELOUS NUMBERS THAT WAS EVER ISSUED BY ANY ONE PUBLISHER AT ONE TIME—EVERY RECORD POSSIBLE BROKEN IN THE ABOVE SELECTION.

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NEW YORK CITY.

NEW PRODUCTIONS.

MAXINE ELLIOTT'S (Monday night)—"Quinney's" (see review).

EMPIRE (Tuesday night)—Ethel Barrymore, in "Our Mrs. McChesney" (reviewed next week).

PRINCESS (Wednesday night)—George Nash, in "The Mark of the Beast" (reviewed next week).

LYRIC (Thursday night)—"Abe and Mawruss" (reviewed next week).

AT THE FILM THEATRES.

Knickerbocker.—"Her Painted Hero" and "The Disciple" opened 18.

Academy of Music.—Valeska Suratt, in "The Soul of Broadway," is this week's feature.

Strand.—Rose Stahl's impersonation in "The Chorus Lady" forms this week's chief draw. Music program includes Grace Hoffman, Alfred De Manby and Lucille Orrell.

Vitagraph.—"The Battle Cry of Peace" continues to fill this house.

Broadway.—Laura Hope Crews' posings in "Black Birds," are featured this week.

Weber's.—German Austrian War pictures.

"WHAT MONEY CAN'T BUY."

Forty-eighth Street (Thomas Broadhurst, bus. mgr.)—*What Money Can't Buy*, a play in four acts by George Broadhurst. Produced by the author, on Monday night, Oct. 11, with this cast:

The American.....George Fawcett
The Son.....Calvin Thomas
The Secretary.....William B. Mack
The King.....Frank Kemble Cooper
The Prince.....Robt. Cain
The Chancellor.....Frank Westerton
The Financier.....William Devereaux
An Old Waiter.....Gus Verace
Another Waiter.....Adrian H. Rosley
The Princess.....Anne Meredith
The Queen.....Mrs. Russ Whytal
The Countess.....Edith Campbell Walker
The Dancer.....Sydney Shields

SYNOPSIS: Act I.—Terrace of the Hotel. Late Afternoon. Act II.—The King's Private Gardens. Morning, a Few Days Later. Act III.—A Room in a Hotel used by the American as His Office. Night, a Few Days Later.

NOTE.—During this act the curtain will be lowered twice to show a lapse of time, the first scene being nine o'clock at night; the second about five o'clock next morning, and the third about a quarter to six.

Act IV.—The Same as Act II.— Next Morning. The Action Occurs in a Small Kingdom of Europe. The Time Is the Present.

Play Produced, Direction of Author and Edward Elsner.

The play was withdrawn after one week's run.

City (William Fox, mgr.)—That Fox vaudeville is what they want in Fourteenth Street is shown by the capacity business being done at almost every performance. The house Monday matinee, Oct. 18, was filled to overflowing some time before the regular show started.

EDGAR BERGER, in equilibristic feats, opened, and performed stunts on his hands and head that stamps him an artist in his line. He went over nicely, receiving three bows at the conclusion of his work.

THE THREE O'NEILL SISTERS, with songs and dancing, followed. All three girls possess fairly good singing voices, and know how to put over a song. Their best was "Down in Bom-Bom-Bay" and "Alabama Jubilee." One of them does a few facial expressions that seemed to be well liked.

THE BERRINS, a male and a female impersonator, offered a piano and violin solo and scored heavily. Both are finished musicians and rendered several popular selections in a worthy manner. Not until the finish of their act does the impersonator discard his wig, and that he had them fooled was shown by the surprising effect it had on the audience.

SOPHIE and HARVEY EVERETT presented a rather well constructed little skit called "Adam and Eve," and the position just suited them. The old stunt of the partner not showing up and taking one of the men out of the pit, who proved to be her partner, was used with good results. The young woman does a song, single, and gets over nicely. They finish with a number called "Adam and Eve," and took several bows.

A tabloid followed, employing three girls and three men, called "ON THE VERANDA," and while it was not up to the usual standard, it was well liked by the audience. It's a college sketch, and love making supplies the action. Singing and dancing take up a good portion of the time, and by the work shown by the entire company some careful rehearsing was evident.

LEONARD and SHAW, in a "hop" act, seemed to be big favorites. Both appear in evening dress, one a straight and the other as a Jew. They indulge in a lot of talk about selling railroads and oceans, but finally get down to some straight work. One of the boys has a splendid singing voice, and rendered "The Little Grey Mother" effectively.

THE IMPERIAL MANCHU TROUPE of six Chinese gave a remarkable exhibition of Oriental feats, and duplicated the success they made recently at a playhouse. *Jack.*

Gotham.—This house has returned to "pictures only," burlesque not making out.

JOSEPHINE STEVENS, daughter of the late Bep Stevens, has been engaged for the cast of "The Irish Dragoon," Andrew Mack's new starring vehicle.

"A WORLD OF PLEASURE."

Winter Garden (Winter Garden Co., mgrs.)—*A World of Pleasure*, a musical spectacular production in two acts and twelve scenes. Staged by J. C. Huffman. Dialogue and lyrics by Harold Atteridge. Music by Sigmund Romberg. Dances by Jack Mason. Ballets by Theodore Kosloff. Produced by the Winter Garden Co., on Thursday night, Oct. 14, with these players: W. L. Gibson, Collins and Hart, Clifton Crawford, Venita Fitzhugh, Ada Meade, Daniel Morris, George Moon, Lew Waltz, Franklyn Batie, Edward S. Aveling, Sidney Greenstreet, Jack Wilson, Eleanor Brown, Olga Hemgstone, Kitty Gordon, Francis Pritchard, Diamond, McMahon and Chaplow, Stella Mayhew, William Banfield Taylor, Mosconi Bros., Theodor Kosloff, Rosie Quinn, Sahary-Djeli, and many others.

SYNOPSIS OF SCENES.—Act I. Scene 1—The Good Fellows' Club. Scene 2—The Progressive Employment Agency. Scene 3—Exterior of the Lobster Square Restaurant. Scene 4—A Japanese Tea Room. Scene 5—Exterior of Tea Room. Scene 6—A Toy Shop. Act II. Scene 1—The Enchanted Roof Garden. Scene 2—Riverside Drive. Scene 3—"The Condemned Cell" (in which scene Mr. Crawford will introduce a character study by W. S. Gilbert). Scene 4—The Fleet Review. Scene 5—The Daisy Field. Scene 6—An Oriental Ballroom.

Beyond a doubt this new show is, from a scenic and costume standpoint, the finest the Winter Garden has offered since its first opening, in March, 1911. This is saying a great deal, for in these four years, this internationally famous music hall, with its four productions a year, has offered some wonderful entertainments.

With the exception of a few evening gowns and evening clothes of the men, all of the costumes in "A World of Pleasure" were built for stage wear only, and we doubt seriously if any production on the local stage has ever equalled it for gorgeousness of wearing apparel. Mere man cannot even begin to describe them.

They are dazzling and a genuine treat to behold. Costumes after costumes follow each other in almost lightning rapidity, each one more beautiful than the one which preceded it. They are worn by the largest number of beautiful chorus girls that have ever graced the W. G. stage.

Each and every one of these wonderful costumes, even those worn by the men, were designed by Mrs. J. J. Shubert, who, in the short space of a year, has achieved fame in this art. As long as this gifted woman designs the gowns and costumes for the Winter Garden productions, style and good taste can safely be counted upon.

Beautiful and novel scenic effects also stamp this production a big winner. The scenes include the interior of a fashionable men's club, an employment agency, a Japanese tea room, the enchanted roof garden of gold, a toy shop, a view of the fleet off Riverside Drive, and an Oriental ballroom.

The toy shop is the biggest scene of all, and furnishes the finale for the first act. It is striking and artistic. "Toy" soldiers wearing the uniforms of the European nations not at war march on the stage and a song is sung by Eleanor Brown, describing how all nationalities are melted into Americans. As she sings the song the scene changes, and the soldiers re-appear dressed in red, white and blue, while Columbia bids them welcome. The scene brought long and loud applause.

The enchanted roof garden was also awarded much applause. Its principal feature is a score of pretty women garbed in the most daring of fleshings, posed to represent a human fan.

The scene showing the fleet is really worth the price of admission alone. It is very realistic, and when a dreadnaught turns around slowly, it gives the spectator a real thrill.

There are many other scenes and novelties, but space prevents us from going into details. Kitty Gordon is the prima donna, and she has some excellent musical numbers, the best of which were: "In My War Against Men" and "The Girl In the Fan." She wore some stunning costumes, and she looked as beautiful as ever.

Jack Wilson was depended upon to furnish the comedy, but it must be confessed that he was disappointing. Franklin Batie proved a prime favorite, and scored heavily with his baritone voice. The songs assigned him were all well sung.

A great deal of interest was centered in the Arabian beauty and dancer, Sahary-Djeli, who was imported by Clifford Fisher. She is an artist in every sense of the much abused word. She does a dance which might best be described as a "muscle dance," in so artistic and skillful a style that one instantly realizes that it is an artist that is performing. As to her costume, it is to be hoped that the management keeps the stage steam-heated. Sahary-Djeli has the stage to herself, and her act deserves this distinction.

Clifton Crawford is a conspicuous member of the organization, but has not much chance to prove his ability as a comedian. His middle name is "Class."

Stella Mayhew, excellent comedienne as she is, also suffers from a lack of opportunity, but manages to score with her material. Her husband, Billie Taylor, is also in the cast and does well. He is, by the way, billed as William Banfield Taylor.

Collins and Hart, in their burlesque acrobatic stunt, won many laughs. Venita Fitzhugh sang and looked uncommonly pretty. She has a very pretty song with Mr. Crawford entitled "I Could Go Home to a Girl Like You."

Lew Holtz, a young chap, who reminds one of Al. Jolson in voice and style, managed to draw attention. He looks like a "comer."

The dancing portion of the show was well looked after by such well known performers as Frances Pritchard, Mosconi Bros., Moon and Morris, McMahon, Diamond and Chaplow. The dancing of the chorus girls was again rehearsed by Jack Mason.

Theodor Kosloff and his wonderful ballet dancing was a strong feature. Rosie Quinn also scored. She is a graduate from the W. G. chorus.

Edward Aveling and Albert S. Lloyd have a funny talking act, and "got over" rather well.

The book, by Howard Atteridge, suffices, and Sigmund Romberg's music is exceedingly melodious. The stage management of J. C. Huffmann deserves great praise.

On Friday night the theatre held nearly $3,000. Does "A World of Pleasure" look like a hit? *Kelcey.*

"QUINNEY'S"

Maxine Elliott's (George J. Appleton, bus. mgr.)—*Quinney's*, a comedy in four acts, by Horace Annesley Vachell. Produced by Frederick Harrison (of London) on Monday night, Oct. 18, with this cast of players direct from London:

Joseph Quinney.....Frederick Ross
Susan.....Margaret Watson
Posy.....Peggy Rush
Sam Tomlin.....Arthur Grenville
Mabel Dredge.....Cathleen Nesbitt
James.....Cecil Fletcher
Cyrus P. Humsaker.....Herbert Evans
Dupont Jordan.....Cyril Griffiths

Time—The present.

SYNOPSIS: Acts I, II and IV take place in the "Sanctuary" in Quinney's house, overlooking Soho Square. Act III.—In Sam Tomlin's sitting-room in the Fulham Road.

It looks very much as if this theatre has found a genuine success in "Quinney's," a delightful comedy which has been playing to good business at the Haymarket Theatre in London for thirty-six weeks. The original English company had been brought over for this engagement.

The piece is from the pen of Horace Annesley Vachell, the novelist, who made the play from his novel of the same name.

The central character is Joseph Quinney, the owner of an antique shop in London, who is proud of the fact that he doesn't handle fakes of any description. He is an egotistical, harsh, but devoted husband and father, and when his only daughter, Posy (whom he had sent to an expensive school so that she would become a lady), falls in love with his foreman, he becomes very angry and threatens to put her out of the house. She and her mother decide to leave, however. The foreman, James, is in love with Posy and refuses to give her up, despite financial offers, threats, etc., and the old man confesses himself beaten by all, consents to the engagement.

Now we know that the above plot has done duty before in many hundreds of plays, but in this one it is treated from a comedy standpoint, with the result that the author has turned out a simple and delightful tale of Yorkshire life, full of charm and sentiment and a great number of laughs.

The company is an excellent one and is headed by Frederick Ross, whose methods of playing, at least in the role of Joseph Quinney, resembles those of our own Francis Wilson. He gave a splendid performance of the old "fuss pot," who is like a bull one moment and like a lamb the next. His sentimental scenes with his wife and daughter were well done.

Peggy Rush played the daughter, Posy, and made her an interesting and charming person. Miss Rush is very young and very pretty, and a clever ingenue.

A fine bit of acting was contributed by Margaret Watson, as Joseph's wife. The rest of the players have little to do.

"Quinney's" is handsomely produced. It looks like a winner. *Kelcey.*

Prospect Monday night, Oct. 18, saw a good bill and an appreciative audience.

PAUL PETCHING and COMPANY, in a novelty musical act, were splendidly received, their worthy performance calling for much applause.

HOWARD MARTELLE scored plenty of laughs with his ventriloquial act, and got a big hand at the conclusion.

"DISCONTENT," billed as a comedy dramatic playlet, was really an allegorical skit.

"Discontent" is the name of a town where a young man is stopping, who wishes to get to "Content." The young lady at the railroad station, whose duties include everything to be done, is the sermonizer, and the young man finally realizes that he is at Content. There were several comedy lines that brought forth laughs, and although the sketch was at times a little too preachy, it was, for the most part, enjoyed.

FOUR DEBUTANTES, who sing and dance, were given a big hand for each of their songs, but I am afraid this was due to the efforts of one of the girls who attempts the comedy part. Three of the girls sing and look pretty, while she gets the laughs with her inane comedy.

JOHNNY DOVE, Scotch comedian, was entertaining, and his representation of a minstrel show was especially enjoyed.

NOVELTY MINSTRELS scored the big hit of the bill. The curtain slowly rising to the tune of "River Shannon," discloses five Hebrew minstrels, who proceed to entertain and provoke laughs in rapid fire style. The Yiddish dance finale went over very big.

GONNE and LIVSEY also went very big, the whistling quarrel for the finish getting much laughter and applause. Lillian Gonne, cute and irresistible in rompers, won over the audience with her whistling and singing.

RIO and HELMAR, in posing and acrobatics, exhibited feats of great muscular strength, to loud applause.

The seventeenth episode of "The Broken Coin" and a Keystone comedy picture were shown. *Emil.*

Hurtig & Seamon's (Louis Hurtig, mgr.)—The Globe Trotters is the attraction this week. Business has been fairly good.

Keith's Bronx.—The stock company presents "Mother" this week.

Miner's Bronx (B. C. Miner, mgr.)—The Girl Trust fills this week.

Prospect Brooklyn

(Wm. Masaud, mgr.)—There is quantity and quality galore here this week. The opening matinee ran four hours Monday afternoon. However, as most of the acts were highly enjoyable, the audience seemed well satisfied with the feast of entertainment.

THE SEEBACKS, after a motion picture had been run, opened with a finely arranged routine of bag punching. According to the program, Harry Seeback, of this act, is the champion bag puncher of the world. Judging by his performance Monday afternoon, Mr. Seeback would have little or no trouble in defending his title against all comers. The girl is sweet and wholesome looking and adds considerable value to the act through her refreshing vivacity of manner and all 'round good nature.

BURNS and LYNN (Will and Ed.) constitute a two man dancing act. The boys wear English Eton suits and top hats, and present a decidedly swagger appearance. They dance as well as any act of their kind, and, on the whole, offer a classy and entertaining number. The requests for special dances brought out a demand for a "Paddy Shea" gavotte which created a gale of laughter. Burns and Lynn were one of the hits of the bill.

MARION WEEKS is a charming little singer with a finely cultivated voice. The Prospect audience did not enthuse much when she gave them the best in the way of high class operatic numbers; but then, every audience has its likes and dislikes, and the Prospect evidently is not strong for opera. Miss Weeks put over four numbers creditably. Musical comedy on the Broadway standard should welcome this little girl with open arms.

MARSHALL MONTGOMERY, assisted by Edna Courtney, contributed a pleasant twenty minutes of ventriloquism. Mr. Montgomery has staged his act in a high class and effective manner. The whistling at the finish brought him the usual applause rewards. He worked under difficulties throughout the act, as a cold seemed to bother him considerably. The Montgomerys are right at home at the Prospect.

EDDIE LEONARD, minstrel man, original "wah-wah" singer and all 'round unique entertainer, held the stage for thirty minutes with his excellent routine of songs, dancing and instrumental music. The musical portion of Leonard's act is contributed by two banjo players and a pianist. They are a dandy combination and play exceptionally well. Eddie Leonard was forced to make a speech after singing "Boo-Loo Eyes," "Land of Cotton" and nearly all of his favorite repertoire. The Leonard act was the bright particular hit of the entire bill.

HARRY GIRARD and COMPANY presented a musical melodrama, called "The Luck of a Totem," that needs considerable revision. (See New Acts.)

IRENE and BOBBIE SMITH are a sister team. One is quiet and sedate, while the other shows marked ability as a "nut" comedienne of the milder variety. The girls were a solid hit with their songs and piano playing. As the act stands now it is a pleasing and genuinely entertaining novelty combination, but a better selection of straight songs for the pianist would improve things somewhat, and a little repression on the part of the comedian would also be a change for the better.

CANTOR and LEE, both men, one a straight singer, and a corking vocalist at that, and the other a really amusing comedian with original methods, made more than good following a lot of singing and comedy. In fact, every act that preceded them, but one, had utilized from one to five songs, and it was a highly creditable achievement for these boys to go as well as they did, considering the song-fest they had to follow. The comedian of the act is headed straight for Broadway, as he copies no one in his fun making. The vocalist can hold his own with the best of them.

JAMES WILLIAM FITZPATRICK and COMPANY showed a novel little drama in three scenes. Mr. Fitzpatrick wrote the act. With playing it should work out as a big winner. (See New Acts.)

DOOLEY and SALES strolled on nonchalantly around six o'clock, and made them sit up and take notice. As usual, Dooley's *ad lib.* stuff went over big. Dooley and Sales are a standard comedy act, and seem to always make good no matter where they are placed.

TANGO CHIEF is a horse. A fine looking thoroughbred, ridden by Geo. R. Hobbs, programmed as "The Millionaire Cowboy." The animal, Tango Chief, performed the customary routine of acts of this sort. He held most of the audience in to the finish, which, considering the lateness of the hour, was some feat. A dandy vaudeville program, all things considered. *Hex.*

Proctor's 5th Ave.

(Wm. H Quaid, mgr.)—The full house that greeted bill opening matinee, 18, was evidence that the patrons thoroughly appreciated the good bill that was presented for their consideration.

LIL HAWTHORN sang a song in Scotch costume, also as a Chinese maiden, and finally like one of us. She sings nicely and was applauded generously.

JAMES C. LANE and COMPANY opened their act with a cellar scene. The laborers were there to fix the furnace. The fact that they didn't had no perceptible effect on the ones in front, who thoroughly enjoyed the rich comedy conversations between two men. The act went great.

SAN and WONG, CECIL KERN and COMPANY, and HENRY GREEN and COMPANY (New Acts).

FINK and CLARK contributed an artistic act with the aid of a piano and violin, which they played exceptionally well.

KENNY and HOLLIS, direct from Brazil, furnished their usual laughs, which is another way of saying that they kept their audience convulsed during their entire act.

WARD, BELL, WARD and COMPANY did some acrobatic stunts. There were four in the act, all good. *Le Roy.*

Irving Place (Rudolf Christians, mgr.)—*Lehmann's Kinder* ("Lehmann's Children"), a three act farce by Hans Sturm, was presented with the following cast: Victor Lehmann, Ernst Robert; Ottilie, his wife, Marie Klerschner; Hans, their son, Christian Rub; Gretel, their daughter, Hertha Schoenfeld; Resel, Hans' wife, Aranka Eben; Mac Leman, the uncle, Ludwig Koppee; Mrs. Pietsch, washwoman, Grete Meyer; Marie, servant girl, Flora Arndt; Little Victor, Hans' son, Ruth Pandur; Emil and Anna, Mrs. Pietsch's children, Alma Berger and Albertine Habrich. The play has created one of the greatest hits of the last few years, abroad, and this success is well deserved in view of the abundance of comical and original situations and the splendid types the author has created. In this presentation its merits were brought out to best advantage, especially by Grete Meyer, as the quick witted, hearty washwoman, adding another one to her long row of triumphs; though all the other members taking part in the production must be likewise praised for the enthusiasm with which they attacked, and accomplished their tasks. The audience at times roared with laughter, frequently drowning out part of the dialogue. The stage management, by Herr Matthaes, was excellent. *Berolina.*

Empire Theatre (Charles Frohman, Inc., mgrs.)—*Sherlock Holmes*, William Gillette's four act detective melodrama, founded on A. Conan Doyle's stories, was revived at this house Monday evening, Oct. 11, with this cast: Sherlock Holmes, William Gillette; Dr. Watson, Edward Fielding; Benj. Forman, Stewart Robbins; Billy, Burford Hampden; Sir Edward Leighton, Marshall Vincent; Count Von Stalburg, Wade Hampton Jr.; Professor Moriarty, Joseph Brennan; James Larrabee, Edwin Mordant; Sydney Prince, Stuart Fox; Alf. Bassick, Fulton Russell; Craigen, Louis Hendricks; Tim Leary, H. G. Bates; Lightfoot McTague, H. A. Morey; John, Philip Sanford; Parsons, Earl Redding; Alice Faulkner, Helen Freeman; Mrs. Faulkner, Evangelyn Blaisdale; Madge Larrabee, Marion Abbott; Teresa, Grace Reals; Mrs. Smeedley, Nellie Robinson. The second week began 18.

Brooklyn, N. Y.—Montauk (Louis Werba, mgr.) "The Show Shop" this week. "The Song of Songs" week of 25.

MAJESTIC (J. R. Pierce, mgr.)—"Androcles and the Lion" this week. The German battlefield pictures next week.

TELLER'S SHUBERT (Leo C. Teller, mgr.)—"Sinners" this week. "Kick In" next week.

ACADEMY OF MUSIC (F. D. Edsell, mgr.)—Concerts, musical entertainments, lectures, etc.

ORPHEUM (F. A. Girard, mgr.)—Bill 18-23: Gertrude Hoffmann's "Sumurun," Mr. and Mrs. Jimmie Barry, Ota Gygi, "Cranberries," Hunting and Francis, Weston and Clare, and Meehan's dogs.

PROSPECT (Wm. Masaud, mgr.)—Bill 18-23, called "The Prospect's Own Bill," includes: Eddie Leonard and company, Dooley and Sales, Marshall Montgomery, Harry Girard and company, Marion Weeks, Cantor and Lee, Irene and Bobbie Smith, J. W. Fitzpatrick, Burns and Lynn, the Seebacks, and "Tango Chief."

BUSHWICK (Benedict Rlatt, mgr.)—Bill 18-23: Barnes and Crawford, Hymns and McIntyre, Fred V. Bowers and company, Julian Rose, Charlotte Parry and company, Charles Olcott, Alf. Loyal's Dogs, Van Bros. and Kartelli.

GRAND OPERA HOUSE (Lew Parker, mgr.)—The Grand Opera House Stock Co. presents "The Law of the Land" this week. "The Round Up" next week.

CASINO (Chas. Daniels, mgr.)—Watson and Wrothe Burlesque Carnival this week.

EMPIRE (J. H. Curtin, mgr.)—Merry Rounders this week. The Girl Trust next week.

FLATBUSH (James T. Dolan, mgr.)—Bill 18-23: Maud Lambert, Redford and Winchester, the Aurora of Light, the Von Shtilaghs, the Five Sullys, Havilland and Thornton, Aubrey and Riche, and Velant.

CRESCENT (Edward Trail, mgr.)—The Crescent Stock Co. closed Saturday, 16. Wm. H. Kemble, who will control the Triangle films in Brooklyn, has leased this theatre, and will open it soon with high class motion pictures.

GOTHAM (Charles Umla, mgr.)—The MacCurdy Players, in "The Natural Law," this week. "The Queen of the White Slaves" next week.

STAR (M. J. Joyce, mgr.)—Frolics of 1915 this week. The Lady Buccaneers next week.

GAYETY (Wm. Woolfolk, mgr.)—Girls from the Follies this week. Mischief Makers next week.

BROADWAY, GREENPOINT, WARWICK, DE KALB, COMEDY, KEENEY'S, BIJOU, OLYMPIC, PALACE, FOLLY, FIFTH AVENUE, JONES, HALSEY, BEDFORD and FULTON, vaudeville and pictures.

CUMBERLAND, DUFFIELD, LINDEN, MADISON, OXFORD and ROYAL, motion pictures.

SIDELIGHTS TO FISHER SUIT.

Monday, Oct. 18, brought out several important witnesses in the suit of Clifford C. Fisher against the U. B. O.

William Morris told of the various deals made by those in control or wishing to secure control.

H. B. Marinelli told that he had made more money booking independently than when he was connected with the organization.

Frank Bohm testified that he had found no trouble to make a living, although he had not booked any acts with the U. B. O. for some time.

Wm. Edelstein was also called.

The hearing was continued Oct. 19, when Wm. Morris was put on the stand for cross-examination.

ZIEGFELD GETS FORTY-FOURTH STREET THEATRE.

F. Ziegfeld Jr. announces that he has leased the Forty-fourth Street Theatre, the house which Oscar Hammerstein has been negotiating for.

The Ziegfeld "Follies" are an annual production, and doubtless Mr. Ziegfeld contemplates making the Forty-fourth Street his home producing house.

The Treatment of Influenza or La Grippe

It is quite refreshing these days to read of a clearly defined treatment for Influenza or La Grippe. In an article in the "Lancet-Clinic," Dr. James Bell, of New York City, says he is convinced that too much medication is both unnecessary and injurious.

When called to a case of la grippe, the patient is usually seen when the fever is present, as the chill which occasionally ushers in the disease, has generally passed away. Dr. Bell then orders that the bowels be opened freely with salts, "Astrolds" or citrate of magnesia. For the high fever, severe headache, pain and general soreness, one Anti-kamnia Tablet every three hours is quickly followed by complete relief. Ask for A-K Tablets. They are also unexcelled for headache, neuralgia and all pains.

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MARTIN BECK'S NEW HOUSE.

Martin Beck will soon have completed his new Palace Hippodrome in Milwaukee, Wis.

It will be located at Grand Avenue and Sixth Street, and will have a seating capacity of 2,000 people on the two floors.

Besides Martin Beck, Mort H. Singer, Herman Fehr and Mrs. C. E. Kohl are interested, and they plan to open about August of next year.

LOEW NEW ENGLAND NOTES.

The Loew Boston office is booking the New Strand, Haverhill, with Sunday vaudeville.

On account of mill strikes in Nashua, N. H., the Colonial, of that city, has postponed its vaudeville policy.

The New Strand, Brockton, Mass., will open Thanksgiving Day, with pictures and vaudeville.

Will West, in his "Is He Charlie Chaplin" act, drew capacity business while playing for Marcus Loew in New England.

Little Hip, the baby elephant, climbs stairs to reach the stage whenever his trainer says, "Mile up, Bolivar."

Al. Haynes, formerly manager of the Casto Circuit, in N. E., is in charge of the Central Square, Lynn, Mass., during the illness of Colonel Stanton.

FRANK CLABEE, "That Minstrel Banjoist," has closed with the De Rue Bros.' Minstrels to fill vaudeville dates out of Boston.

MELODY LANE

BY JACK EDWARDS.

IS THERE A REAL HIT?

The question was asked me the other day whether there was a real hit on the market, and I'm blessed if I wasn't stumped for the first time in many moons. Can you name one? There are plenty of song successes or stage hits, but one of those real old fashioned hit selling qualities has got to make its bow yet. Out of all the clever and truly wonderful songs released this season there is hardly one that can be called a real old genuine hit.

Last season the fault was laid to poor material, although a few of the publishers put over some whopping big song hits that sold well into the millions.

This year there is no fault to find with the material, as in all my fifteen years' experience in the music game I can't recall a year that brought forth so many good songs as this year. With the possible exception of two or three publishers in New York all are complaining of poor business.

Where is the Music Board of Trade with all their reforms?

EARL CARROLL TO START WORK ON HIS THIRD SHOW.

Oliver Morosco has signed Anna Held to picturize one of her former stage successes for the Morosco Film Company, and Miss Held will leave for Los Angeles about first of November. While in the West, Miss Held will create the star role in a new play with music, which Mr. Morosco, according to his usual custom, will try out in California before bringing it East. Earl Carroll has been commissioned to write the lyrics. This will make the third production for which this young, popular song writer has written for Morosco. Once the boys of Melody Lane break into the production game, why, there's no stopping 'em!

MOSE GUMBLE MAKES PLANS FOR ANOTHER TERRIFIC HIT.

Mose Gumble, commander-in-chief of the force at J. H. Remick & Co., announced, last week, that Stanley Murphy and Albert Gumble's ballad, "The Wedding of the Sunshine and the Rose," was his next hit.

When Mose makes such a statement you can partey all you've got that he will accomplish that stunt. He seldom misses fire, and with this latest song he has a wonderful chance of making music history. He doesn't usually go after a song big unless it has shown something. In "The Wedding of the Sunshine and the Rose" he has a number that comes up to all the Remick requirements for a big campaign.

IS IT ANOTHER "I DIDN'T RAISE MY BOY TO BE A SOLDIER?"

Leo. Feist accepted a new song, last week, from Howard Johnson and Theodore Morse, entitled "Don't Bite the Hand That's Feeding You," that has been pronounced by song critics as a second "I Didn't Raise My Boy to Be a Soldier."

The number has been placed with several leading big vaudeville acts, and will be heard for the first time, this week, in several of the Keith houses.

TRACEY AND VINCENT END NEW ENGLAND TOUR.

Billy Tracey and Nat Vincent, who have been playing vaudeville dates the past several months, return to New York next week with a couple of new songs that they will place with some publisher.

DALLAS WOMAN WRITES SONG.

Mrs. Ward Clark Hough, of Dallas, Tex., has just written a new song called "Once in a While," with melody by Lawrence Bolton. It was introduced in vaudeville in Dallas last week and met with fair success.

EVEN ORCHESTRA LEADERS MAKE WITMARK SONGS FEATURES.

Even the orchestras are making special programs these days of Witmark numbers. The latest is Louis Reinhardt, the genial conductor of the Keith Orpheum Theatre, Brooklyn. He had an exclusive Witmark program last week, the numbers featured including Victor Herbert's new waltz, "Estellita," a selection from "The Heart of Paddy Whack," by Ball, and "The Little Grey Mother," by De Costa, which was used as an exit.

EARL CARROLL'S "LETTY" OPENS BIG IN 'FRISCO.

"So Long, Letty" opened at the Cort Theatre, in San Francisco, last week to the biggest advance sale in the history of the theatre. After a three months' steady engagement in Los Angeles, naturally the City of the Golden Gate expected something. "Letty" is one of the sensations in the West, and last week's business netted Earl Carroll just three hundred and fifty ($350) cold dollars royalty. There is a great field in the production end for the boys who are writing the popular songs to-day. If more of the boys would follow Earl's example and *grab a show*, instead of just being contented with the professional department, I am sure that American musical comedy would have some real, genuine song hits, besides giving the boys many times more royalty than they are getting to-day.

SHAPIRO-BERNSTEIN CO. STARTS BIG CAMPAIGN.

What will eventually turn out to be the biggest campaign ever started by this firm was inaugurated by Louis Bernstein, the president, last week, when he announced that all records for hit making of his firm would be smashed.

He has a list of some ten songs, every one of them classics in their own line, and include the following titles: "Piney Ridge," "On the Good Ship Whippoorwill," "That's the Song of Songs for Me," "Some Beautiful Morning," "Down in Bom-Bom-Bay," "I'm All Alone" and "While the Wedding Bells Were Ringing."

A few of these have already been given a good start, and have shown up so wonderfully good that Mr. Bernstein decided that it was the logical moment to start something.

JACK GLOGAU OFF AGAIN.

Jack Glogau, who only recently returned from 'Frisco, started off on another hike last week. He expects to be gone for several weeks, boosting all the Feist publications.

A PHILA. BOOSTER.

Some commotion was created in Philadelphia last week when everyone around town was singing "Gold Fields of Nevada" and "Midnight Cakewalk Ball." After looking around it was found that the cause was Paul Murray, a boy who has been connected with the publishing game around Philly for the last three years. It looks as if Maurice Abrahams is going to have a big hit in the course of a few weeks.

IN AGAIN, OUT AGAIN.

Ralph Livingston blew into town from Sattsburg, Pa., placed several new numbers with his publishers, Church, Paxson & Co., and blew out again. "You Are the Rose of My Heart" was one of his songs published by this firm.

NEW YORK'S FEATURE SONGS.

"That's the Song of Songs For Me" (SHAPIRO-BERNSTEIN Co.)
"My Sweet Adair"...(JOS. W. STERN & Co.)
"Down in Bom-Bom-Bay" (SHAPIRO-BERNSTEIN Co.)
"Put Me to Sleep With an Old Fashioned Melody".....(BROADWAY MUSIC Co.)
"To Lou".....(JOE MORRIS Co.)
"The Little Grey Mother" (M. WITMARK & SONS.)
"When I Leave the World Behind" (WATERSON, BERLIN & SNYDER.)
"My Little Dream Girl" (JOS. W. STERN & Co.)
"Come Back, Dixie".....(LEO. FEIST, INC.)
"A Little Bit of Heaven" (M. WITMARK & SONS.)
"If We Can't Be the Same Old Sweethearts" (LEO. FEIST, INC.)
"Pigeon Walk".....(BROADWAY MUSIC Co.)
"Close To My Heart"..(HARRY VON TILZER.)
"When It's Tulip Time in Holland" (J. H. REMICK & Co.)
"Norway".....(LEO. FEIST, INC.)
"The Sweetest Girl in Monterey" (J. H. REMICK & Co.)
"There's a Lane Without a Turning on the Way to Home, Sweet Home" (B'WAY MUSIC Co.)

ROBBINS BOOKING.

Jack Robbins, until recently a demonstrator with the Maurice Richmond Music Co., is conducting Brynen's Broadway Bands. He will supply theatres, parks and hotels with the finest bands that can be obtained.

SCHAFFER IN PITTSBURGH.

Mort Schaffer, road representative for Leo. Feist, stopped off in Pittsburgh last week, and did a lot of plugging with the Pittsburgh man, Chas. Seville. "Sweethearts" and "Norway," he says, are the biggest songs in town.

WELLS' NEW NUMBER.

Jack Von Tilzer, of the Empire Music Co., is exploiting a new song, written and composed by Jack Wells. It is a ballad in easy range, and with the proper boosting should meet with fairly good success.

PHIL. KORNHEISER IN CHICAGO.

Phil Kornheiser, general professional manager for Leo. Feist, left on a hurried trip to Chicago and St. Louis last Wednesday, Oct. 13.

He will make arrangements with Rocco Vocco, his Western manager, to start on a new big campaign that will be started by the Feist concern in the near future.

HARRY VON TILZER MAKING GOOD.

Several weeks ago, when Harry Von Tilzer announced that he was going to put over several hits this season, his friends ? agreed with him.

Harry ducked out of the game about a year ago and lost some valuable prestige, but it required a man as well known as he is in music circles to get back the lost ground.

That he has returned with a bang can best be judged by the success of his two latest offerings, "Somebody Knows" and "Close to My Heart."

Both of these songs are positive successes.

AUTHORS, COMPOSERS AND PUBLISHERS' SOCIETY HOLD MEETING.

A meeting of the music publishers was held last Friday, Oct. 15, in the Authors, Composers and Publishers' Society rooms, on Forty-fifth Street, on which occasion many things pertaining to the evils of music publishing were discussed.

Singers, demonstrators, piano players, in fact, everybody connected with the music business, can have their pictures inserted in Melody Lane's double page feature, entitled "Who's Who in Songdom," to be published in the Christmas Number of THE NEW YORK CLIPPER. Send in your picture and two dollars to-day to insure insertion.

Don't be overlooked—Do it now.

A GOOD PLUG.

Eugene Reichgott, with the Boston office staff of the Waterson, Berlin & Snyder Co., sang at the baseball games in Boston last week.

JOHNSON BROS.' NEW SONG.

L. Wolfe Gilbert has accepted for his firm, Jos. W. Stern & Co., a new song entitled "You Go Your Way and I'll Go Mine," written and composed by J. W. and Rosamond Johnson. The number is a rag ballad and has good possibilities.

M. WITMARK & SONS' NEW PHILA. MANAGER.

Ed. Edwards, a well known figure in Philadelphia music circles, was in town last week, and completed arrangements with Julius Witmark to manage the Philadelphia office of M. Witmark & Sons.

Ed. is a well liked boy and should make a valuable addition to the Witmark staff.

STERN CAPTURES NEW EUROPEAN INSTRUMENTAL HIT.

Stern gets rights to the most sensational reigning instrumental hit in Europe. It is the most beautiful number ever brought over from the other side — prettier than "Glow Worm" and "In the Shadows," which were also published by Stern. This new number is by the French composer, Anatol Malvien.

MORRIS' BOSTON OFFICE.

Jack Mendelsohn, Morris' Boston manager, writes that he had one of the biggest weeks in Providence of any publisher last week. Jack had three big demonstrations on in different stores, also had Joe Collins, one of Boston's best singers, at Loew's Emery Theatre, who was a riot singing "Lou," also "Home Town in Ireland." Jack claims that Joe Morris music will be heard of in Providence for a long time to come. All of the other Boston managers have to hand it to me for the work I am doing considering the size of the boy.

TENNY ON TRIP.

Harry Tenny, one of Wolfe Gilbert's chief assistants, will start on a trip this week, visiting all the nearby cities. It's a sure bet that Gilbert and Friedland's "My Sweet Adair," as well as their "My Little Dream Girl," will get a good play.

IRVING BERLIN A MASTER.

Can anyone dispute the fact that Irving Berlin is the music genius of the present age? Go back to his first endeavor, some six years or more, and try to find a record such as his.

Every year Irving goes himself one better, and produces a song entirely out of the ordinary, and full of originality and cleverness.

This year he has a ballad, entitled "When I Leave the World Behind," that has been pronounced by press and public as the greatest song of its kind that has made its appearance in many years.

Not content with popular song writing, Mr. Berlin turned his hand to productions. His first endeavor, called "Watch Your Step," was produced by Chas. Dillingham, at the New Amsterdam Theatre, in New York, last season, and was an instantaneous hit.

This year he will have produced by the same manager his latest production, and the result will be watched with much interest in music circles.

THE OLD COLONIAL BAND opened the Winter Lyceum season at the First Church, Aurora, Ill., Oct. 10. E. Carmeliny is director.

EVA TANGUAY SINGING PUBLISHED SONGS.

For the first time in many years Eva Tanguay is offering to the public other than exclusive material. Last week, at the Orpheum Theatre, in Brooklyn, she rendered, for the first time, a new "mother" song, entitled "The Word That Means the World to Me." The reception accorded her was simply short of a riot. On investigation I learned that the song was the efforts of Howard Johnson and Theodore Morse, and was published by Leo. Feist.

Miss Tanguay stated that the number was one of the best she had ever sung, and predicted that the number would be a huge success. The chorus runs as follows:

M—is for the million things she gave me,
O—means only that she's growing old.
T—is for the tears were shed to save me;
H—is for her heart of purest gold.
E—is for her eyes with lovelight shining.
R—means right, and right she'll always be.
Put them all together, they spell MOTHER,
A word that means the world to me.

ODDS AND ENDS.

BY TEDDY MORSE.

I've heard them sing the songs of old,
But the best that I recall
Are the songs of Stephen Foster,
They're the sweetest of them all.
With good old fashioned harmony
And sentiment, Southern bred,
The best part of the songs to-day
Pay their homage to the dead.

The above is a little contribution by Richard ("Dick") Gerard, who is responsible for many pretty lyrics, notably "Sweet Adeline," which is one of the official songs of the "Royal Rooters," the Boston baseball song plugging organization. When "Dick" handed us this, we read it to a group of song writers, boosters, etc., and one of the writers, who has one or two hits to his credit, asked, in good faith, "Who's Stephen Foster?"

Speaking of the "Royal Rooters" reminds us of a cute little boosting dodge that Dick Jess handled last week, during the World's Series. He had five singers dressed in red suits, red caps, with the words "Red Sox" in white letters on the left arm sleeve, boosting around town for J. H. Remick. The boys sang "Tulip Time in Holland" and "Sweetest Girl in Monterey" very nicely, but the Hon. Mr. Jess had them announced as the players of the Red Sox, concealed them till the last minute, and when they walked on the stage the edge was taken off the idea when it was discovered they were not the players at all. But Dick got a good plug in, and after all, that's what counts these days.

George Frederic Handel wrote his famous oratorio, "The Messiah," after he was fifty-three years of age, so any of you complaining writers of songs for the masses should bear that fact in mind. To be truthful, it rather added renewed vigor to ourselves. Of course, we'll keep close shaven so the gray ones won't show.

William M. Shirley's card reads "General Manager," and he is, too, for W. B. & S.'s song shop. "Billy" was once a double voiced, big time singing wonder, and has developed into a first class business man. But, Billy, boy, why spoil the good effect of the nice display in your Strand shop window by having such cheap looking oilcloth signs over the door?

To Steve O'Connor.—You have not been singing my songs for nigh on a hundred and fifty years, though it may seem that long. Send your route and read about Mr. Handel further up this column. That still holds good about contribs., Steve.

"Talking Too Much," by Walt Mason, has these two gems in it: "The ban who still discourses when there is naught to say, until his larynx hoarse is, will get the bounce some day. The boss will bar and ban him, and brand him as a chump, and shoo and fire and can him, and send him to the dump."

That very distinguished looking gentleman in full evening dress that you hear singing "Norway," "All I Can Do Is Love You" and other Feist songs, in the high class cafes, is Harry Hannbury. Mr. Hannbury is a full-fledged attorney-at-law, an electrical engineer, and works for Feist. Oh, perfect day!

Those comedy film producers have put an awful dent into the comic song market. For they have taken from our midst some of our brightest lyricists in Billy Jerome, Vincent Bryan, Harry Williams and Aaron Hoffman. And how the parody singers and monologists must be pining for the sure-fire material that these men can turn out. The poor melody writer—he's still "back East" doing the best he can.

We've found the oldest young man in the music business. His name is Tom Moore, and he's as clever in his way as his illustrious namesake, the Irish poet. When we were in "knickers," which isn't so long ago, we met Thomas, who then was chief clerk for the Ditson Co. Now he is the mainstay of the Crown Music Jobbing Co. Tom is thinking of issuing a book called "The Memoirs of a Music Man," and an interesting chapter would be "Publishers I Have Met." In five minutes' conversation Tom gave us the following "insides:" That "W., B. & S." have a tremendous seller in "When I Leave the World Behind" at *15 cents wholesale*, that Witmark has come to the front with big strides, that "America, I Love You" is one of the biggest hits on the market, that Feist has a marvelous catalogue, that the popular publishers could raise the prices of sheet music over night and put the music business on a firm basis where it belongs, and a lot of other good things which we will save for some other issue. Our reporter who keeps all the records straight intends to interview Tom about conditions of the music business during the Civil War. Yes, Tom is the oldest young man in the "game."

GOOD WESTERN NUMBER.

The La Salle Music Co. of Chicago, Larry Meehan, professional manager, seemed to have struck a hit in "Sooner or Later," by Ed. Rose and Abe Olman. The number is only a youngster, but, believe me, it has been cutting quite a figure in music circles in the East lately.

Several big acts have made positive hits with the number.

BRANEN AND LANGE'S CLEVER IDEA.

These boys, who have been writing together for several years, have turned into their publishers, the Joe Morris Co., some very original and clever ideas, but it remained for their new high class ballad, called "A Song," to walk away with the prize for originality and cleverness. It's the best song Branen and Lange ever wrote, and I look for it to clean up before many months have passed.

Some goodly sized orders have already been received by the publishers, and the only mention it has received has been in this column.

FEIST'S CAMPAIGN A HUGE SUCCESS

The tremendous campaign inaugurated by Leo. Feist some weeks ago has gone over, friends, with a report that can be heard from Coast to Coast. Seldom in the history of song publishing have four songs received such a tremendous amount of publicity as was given "Norway," "Come Back, Dixie," "All I Can Do Is Just Love You" and "When You're in Love With Someone Who Is Not in Love With You."

This world-beating quartette is one of the greatest bunch of songs ever controlled by one house before. There wasn't a corner or nook in these great United States overlooked by Mr. Feist in his wonderful campaign.

Performers made a rush to the Feist professional rooms as soon as it leaked out that "Feist" had a quartette of world beaters.

The benefit that the performer received from singing the "Feist" songs was evidenced in every town he played.

The advertising had reached there before him, and the audience knew the songs and wanted to hear them.

That's the reason every act featuring a "Feist" song this season has made a hit.

J. H. REMICK & CO. FEATURE SIX.

Mose Gumble, who guides the "Ship of Success" for Jerome H. Remick, in his song business, should be a happy man these days. You ask why? Just take a stroll up to the Remick offices and look over the list of remarkable songs published by this house this season.

When the season was early, Mose remarked to me that he had some thirty songs, and he would be satisfied if he put over two as real hits.

Mose was too conservative. He should have said a half dozen, and he wouldn't have been wrong, as he has accomplished this fact. "The Wedding of the Sunshine and the Rose," "It's Tulip Time in Holland," "The Sweetest Girl in Monterey," "In Old Madeira," "Listen to That Dixie Band" and "Dancing the Jelly Roll" are as sure of going over as any six songs ever were. You can hardly go into a vaudeville house without hearing one or more of any of the above six songs.

It's another demonstration of Mose Gumble's wonderful powers as a hit-getter.

GILBERT & FRIEDLAND'S THIRD.

Listen, I'm going to let you into a little secret I gave my promise that I'd keep it quiet, but it's so good that I simply have got to announce it. L. Wolfe Gilbert and Anatol Friedland have got another hit. No, it's not published yet, but I heard it, and oh! what a pippin. It's a shame to say anything about it with "My Little Dream Girl" and "My Sweet Adair" going along in hitland, but I simply couldn't resist the temptation to be the first to announce it.

It's one of the surest songs these boys have ever written. While the idea is not new, neither boy has ever before been identified with this style of song. Enough of this raving. I picked "My Little Dream Girl" and "My Sweet Adair," didn't I? Well, keep your eye on this column until I give you the title.

In the meantime, "My Sweet Adair" is cleaning up everywhere, and is forcing its way to the front so rapidly that Jos. W. Stern & Co., her publishers, are predicting that it will be the greatest ballad seller they ever had. Yes, Wolfe is back from Chicago.

THE UNITED STATES MARINE BAND is underlined for the Grand, Rockford, Ill.

FOILED AGAIN.

That I can write better advertisements than give hints to song writers was shown to me last week when I made mention of the fact that the boys had written songs about every State and left New York entirely in the cold.

I learned after the notice appeared that Grant Clarke and Lewis F. Muir had a song entitled "New York, I'm Proud of You," that Leo. Feist had in preparation, and was about to publish. Never again.

BROADWAY'S TWO INSTRUMENTAL HITS.

If you were to go among the trade, or ask leaders what instrumental numbers were getting the most call, they would invariably answer, "Pigeon Walk" and "Ragging the Scale."

Will Von Tilzer, who looks after the interests of the Broadway Music Co., the publishers of these two splendid numbers, never worked harder on anything since he embarked in the music game, and he remarked recently that he will stake his reputation that both will be the recognized instrumental hits of the year.

"THE LITTLE GREY MOTHER" ONE OF THE REAL HITS.

M. Witmark & Sons were indeed fortunate in securing Harry De Costa and Bernard Grossman's wonderful march ballad, "The Little Grey Mother." That the song has gone way beyond expectations was the remark made by Julius Witmark some weeks ago, and can be attested by the large amount of performers featuring it. It's a song that can fit in the repertoire of any singer without interfering with any other number.

Al. Cook, the professional manager, predicted that it would be a world beater when he heard it, and Al.'s judgment has seldom been off.

FACTS.

EDDIE MORRIS is back again on the job with the Broadway Music Co.

FRANK DANIELS, it is rumored, has left the Parke, Daniels & Friedman concern, and is now connected with James Kendis.

J. KIERN BRENEN, of "A Little Bit of Heaven" fame, is writing new material for Elizabeth Murray.

LOUIS COHN is now learning the motion picture game, under the guidance of Chas. K. Harris.

JACK EGAN is now with the Broadway Music Co.

"WALTHILL" is the publisher of a wonderful publicity stunt that should prove of great benefit to publishers and song writers.

BILLY BARR, of Shapiro, Bernstein & Co., is still winning those beautiful (?) silver loving cups at the song contests.

SAM MITNICK is doing some splendid work for the J. H. Remick Co.

EVERY publisher has a high price song. Are they coming back?

KRONBERG, of the Plaza Music Co., says business is not so good yet. What?

ED. F. BITNER and PHIL KORNHEISER took in the world series in Phila. last week. Must have needed a rest.

FRANKLYN WALLACE is now connected with the Werblow-Fisher Co.

THE WATERSON BUNCH, with Leo Lewin as leader, took in the auto races at Sheepshead last week, and incidentally sang a few of the firm's songs.

MITCH MARKS says that "My Little Dream Girl" and "My Sweet Adair" will exceed a million copies each.

L. WOLFE GILBERT is now writing production material.

M. WITMARK & SONS have another hit under cover with "She's the Daughter of Mother Machree."

MAURICE ABRAHAMS HAS CLEVER SONG.

With the proper kind of boosting, "In the Gold Fields of Nevada," the latest ballad by Maurice Abrahams, should develop into one of the best ballads of the year. For some reason or other this firm has been rather quiet of late. Maurice is a hustler himself, but he doesn't seem to have a large enough staff to assist him. Another good number published by Maurice is called "Take Me to That Midnight Cakewalk Ball." This one should without question be one of the biggest hits on record this season.

FEATURES ABRAHAMS' NEW SONG.

Sol Levy, who does the chirping at the Harlem Opera House, scored heavily last week singing "In the Gold Fields of Nevada."

"THE LITTLE GREY MOTHER."

It seems poor old father hasn't a chance with mother these days. A song about father is a failure (perhaps because father's always a failure, according to some members of the family), but a song with mother in it—that's the stuff. Here's Witmarks, with two of the biggest pistol shot hits ever recorded, and both of them about mother—"Mother Machree" and "The Little Grey Mother." The strides the latter has made these past few weeks are not too good to be true, but they are certainly mighty good. The number of acts using "Little Grey Mother" takes in pretty nearly all vaudeville. Some of the latest who write in to the publishers about the wonders this song is doing are Billy Glason, who is just completing his twentieth successful week at the Globe Theatre, Boston, and who says he is making the hit of his life with it; Mlle. Rialta and Jack McIntyre, in "The Artist's Dream," just come East from a prolonged tour of the West, are featuring it as well as the other Witmark hits, "If It Takes a Thousand Years" and "The Daughter of Mother Machree;" the Old Homestead Double Quartette, just beginning a new whole season's bookings; Nonette, the gypsy violinist, who makes "Little Grey Mother" a classic, and Fred V. Bowers, who, at the Bushwick this week takes from eight to ten calls on this number, which he uses to close his wonderful act. "The Little Grey Mother" has a strong story and a wonderful swing to the music, a combination that rarely fails.

FAMOUS

Footlite Silkoline

In Tights, Union Suits, Posing Suits, Diving Suits and Leotards, which look better, wash better, and last longer than pure silk. We also manufacture our garments in cotton, worsted, spun and pure silk, and carry a complete line of Silk Hosiery. Write for our new catalogue, which embodies a complete line of Wigs, Make-ups and other Supplies for Performers.

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7x21 DATES 20 Sets, 25 to Set, $5.00. HURD of Sharpsburg, in Iowa, Show Printer. Dept. C.

OUT OF TOWN NEWS

CINCINNATI.

Old Dame Rumor is stirring among the dry bones of burlesque and has started a story of the rejuvenation of the Standard. Nobody seems to know much about it, but the fact that the People's has recovered its old rating as a gold mine with stock burlesque has started envious eyes toward the darkened Standard, deserted when Harry Hart and his Columbia associates slipped down to the Olympic.

GRAND OPERA HOUSE (John H. Havlin, mgr.)—Margaret Illington Oct. 18, in "The Lie." Last week Elsie Ferguson was seen to splendid advantage in "Outcast." The star was gratifyingly good as Miriam. Her support was splendid. As a result of the closing of "The Lady in Red," a film feature, "Salambo," will "fill in" 25.

LYRIC (Carl Hubert Heuck, mgr.)—Al. Jolson, 17, in "Dancing Around," following a week of rollicking jollity and music—"All Around Town"—in which Joseph Santley was the bright particular star. Around him scintillated a gay company of bright and pretty girls and clever comedians. There were: Frank Moulan, Beatrice Allen, Sylvia Jason, Ruth Randall and Arthur Hohl. The violinist Saranoff, has a good role, and his incidental playing won him many cheerful encores. "The Only Girl" 24.

B. F. KEITH'S (John F. Royal, mgr.)—Bill week of 17: Jim Diamond and Sibyl Brennan are due 17, in "Niftynonsense." Others: Julie Blanc and company, in "Mammy Lou;" G. Aldo Randegger, Weimers and Burke, in "The Dancing Teacher;" Harry Lester Mason, as "The Janitor;" Tuscano Brothers, and the Five Statues, Pathe's Weekly.

NEW EMPRESS (George F. Fish, mgr.)—Bill week of 17: Six Southern Belles, in "A Southern Porch Party;" Marie Dreams, Mme. Techow's cats, Musical Hunters, Phasma, the picturesque Goddess of Light, and Kumbry, Busch and Robinson, motion pictures.

OLYMPIC (Harry Hart, mgr.)—The September Morning Glories 17, after one week of the Yankee Doodle Girls. The burlettas presented were "The Sporting Widow" and "The Millionaires." The chorus made tremendously good in their number, "The Review of Nations." When Uncle Sam's "boys" came the houses "broke loose" in yells of enthusiasm. Mul Clark, George W. Milton and Anna Meck were leaders. The Tango Queens 24.

PEOPLE'S (E. Shafer, mgr.)—The Midnight Maids 17. The Sunshine Girls turned out a brand of real old time burlesque of the tabasco sort. Manny King, William Jennings and Arthur Lanning are the chief fun makers, and the feminine contingent has a splendid leader in Dolly Almond. Conny Lehr and Tunita were eccentric dancers. Dixie Barry was well received in her song and dance, "Jitney Bus."

MUSIC HALL.—Once more the German war pictures held forth—the work of J. N. Welgle, of *The Chicago Tribune*. Big crowds saw them. Paul R. Clymer was the lecturer. Geraldine Farrar was heard in concert 14; the first part of the Art Series. The house was virtually sold out before the doors were opened.

GERMAN (O. E. Schmid, mgr.)—The German Stock Co., in "College Crampton," 17.

WALNUT STREET, STRAND, HEUCK'S OPERA, HOUSE, LYCEUM, ORPHEUM and FAMILY, motion pictures.

OCTOBER HAPPENINGS.

KATHLEEN CLIFFORD, one of the real hits of the last Keith "round-up," poured tea at one of the after-the-matinee receptions. There was a crush to greet her, and Kathleen shone in society like the evening star on a bright night.

THE SINGING FIVE mixed much comedy with their warbling, at the New Empress.

THE SIX TUMBLING DEMONS certainly covered a lot of ground in their acrobatic gyrations.

THE Marimba Maniacs gave a sure enough crazy stunt at the Empress, but the crowds liked the quaint melody.

LOOKED to be about four headline bunches at Keith's. The youngsters, Harris, Borden and Haydn, carried off the most applause. They are clever boys and deserved all the noise of approval their act aroused. Borden is a Cincinnatian, and

JOSEPH O'MEARA has a busy winter mapped out. Dramatic engagements will take him to towns in the three nearby States.

ONE of the class of '14-'15 College of Music, Robert Toepfert, is playing in "Freckles."

THE Wilson Mizner playlet, "Ships That Pass in the Night," was a picture of New York's underworld, and the Keith crowds seemed to be interested in the scene from the blacker side of life.

CHEVIOT and the Central Avenue Association both gave carnivals which drew big crowds of amusement seekers.

THE Farber Girls repeated at Keith's their success of a year ago.

MINSTREL BILLY CLARK was placarded as "The Man from Onionville, Indian Territory."

ALMA MASSMAN GEISER, one of Cincinnati's sweetest singers, has gone to California, where she will study under William Shakespeare.

LEW BARCUS, Billy Doss, John Graham, Bob Roberts and Waldo Roberts make up the Singing Five—labeled the "Kings of Harmony."

ST. LOUIS, MO.

OLYMPIC.—Elsie Ferguson, in "Outcast," week beginning Oct. 17.

SHUBERT.—"Bird of Paradise," with Carlotta Monterey as Luana, 17-23.

GARRICK.—"The Birth of a Nation" continues its remarkable run.

AMERICAN.—"The Sacrifice," for the first time

FOUR FULL-FLEDGED HITS HEADLINING A CATALOG OF WONDERFUL SONGS

SOME BABY

NAT OSBORNE and BOBBY HEATH'S NOVELTY SENSATION

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WALTER WILSON, Grand Opera House Bldg., Chicago, Ill.

AL. BROWN, Pantages Bldg., San Francisco, Cal.

JACK MENDELSON, 39 Boylston St., Boston, Mass.

HE got a regular homecoming reception.

AN ADDED feature of the last New Empress bill was a singing and dancing act of Harry Wright and Mabelle Davis.

MABEL FACEY was a Sunshine Girl whose songs were pleasing.

MUL CLARK'S monologue, "Our German Friend," went big in the olio of Yankee Doodle Girls.

PAUL MORTON and NAOMI GLASS, in "Before and After," pleased the Keith constituency. "The girl" is a pretty little miss of engaging personality and splendid talent.

ANNA LOFICK, the new comedian of the German Players, made good in "Schneider Wibbel."

LA REX and LA REX are a pleasing addition to the olio of the Yankee Doodle Girls.

THE WALNUT STREET drew great crowds to see Theda Bara in the picture play, "Sin," adapted from "The Jewels of the Madonna." Betty Nansen was starred in the second play, "The Song of Hate."

"UNCLE CY'S VISIT" was a lively sketch in which George W. Milton and Jennie Delmar showed to good effect at the Olympic.

THE Cincinnati Centre of the Drama League in America announces the coming of Francis Wilson, Nov. 8; Lady Gregory Dec. 9, and John Masefield Jan. 25.

JOHNNY BOYLE, with "All over Town," is a Cincinnati boy, the son of the late Jack Boyle, star ball player.

JOSEPH O'MEARA has a busy winter mapped out. Dramatic engagements will take him to towns in the three nearby States.

ONE of the class of '14-'15 College of Music, Robert Toepfert, is playing in "Freckles."

THE Wilson Mizner playlet, "Ships That Pass in the Night," was a picture of New York's underworld, and the Keith crowds seemed to be interested in the scene from the blacker side of life.

CHEVIOT and the Central Avenue Association both gave carnivals which drew big crowds of amusement seekers.

THE Farber Girls repeated at Keith's their success of a year ago.

MINSTREL BILLY CLARK was placarded as "The Man from Onionville, Indian Territory."

ALMA MASSMAN GEISER, one of Cincinnati's sweetest singers, has gone to California, where she will study under William Shakespeare.

LEW BARCUS, Billy Doss, John Graham, Bob Roberts and Waldo Roberts make up the Singing Five—labeled the "Kings of Harmony."

ST. LOUIS, MO.

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SHUBERT.—"Bird of Paradise," with Carlotta Monterey as Luana, 17-23.

GARRICK.—"The Birth of a Nation" continues its remarkable run.

AMERICAN.—"The Sacrifice," for the first time here, 17-23.

PARK.—Little Peggy Unertl, one of the best of our juvenile actresses, week of 17, in "Mary Jane's Pa."

SHENANDOAH.—"Happyland" 17-23.

GAIETY.—The Bostonians 17-23.

STANDARD.—The Cabaret Girls 17-23.

NEW GRAND.—"An Alien," featuring George Beban as a screen star, 17-23.

VICTORIA.—An unusual performance was given Sunday night, 17, of "In the Carpathians; or, An Idyl of the War," for the first time. Director Loebel essayed the role of Ehrenahan Leiser.

KING'S.—For week of 17 a shadowed version of "Vanity Fair."

COLUMBIA.—Bill 17-23 is headed by Bessie Wynn, the dainty comedienne. Others are: Mary Shaw and her company, in "The Dickey Bird;" Eva Gauthier and Nila Devi and their ballet; Chick Sale, the favorite impersonator of country school entertainers; Moore, Gardner and Rose, eccentric comedians and dancers; Bayone Whipple and Walter Huston, in a mysterious comedy, "Spooks;" Marie Bishop, violinist; Van and Bell, boomerang throwers, and the Orpheum Travel Weekly.

GRAND.—Bill 17-23: Gus Edwards' "School Days," a one act comedy; Boris Fridkin and company; Bell, Oliver, others, and pictures.

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AT LIBERTY George A. Secord
Juveniles, Heavies, General Business. Age, 27; height, 5 ft. 9; weight, 165. Permanent Stock preferred. State salary; full particulars.
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OUT OF TOWN NEWS

WASHINGTON.

BELASCO (L. Stoddard Taylor, mgr.)—"Androcles and the Lion" and "The Man Who Married a Dumb Wife," as the curtain raiser, given by Lilah McCarthy, Granville Barker and company, week of Oct. 11, proved to be a real novelty to the patrons. Good business ruled. Mme. Petrova, in "The Revolt," week of 18. Sunday evening, 17, illustrated travel talk, by David A. Curry. Taylor Holmes, in a new comedy, entitled "His Majesty, Bunker Bean," next.

NATIONAL (Wm. H. Rapley, mgr.)—Otis Skinner, with an excellent supporting company, gave a fine performance of "Cock o' the Walk," week of 11, to good business. "Potash & Perlmutter" week 18. "Around the Map" next. The Whitney Fashion Show, two matinees, Thursday and Friday, 21, 22.

POLI'S (J. W. Cone, mgr.)—"Believe Me, Xantippe," as given by the Popular Players week of 11, was an enjoyable performance, and the good work done by the Players was appreciated by the patrons. A. H. Van Buren was up to his standard, Mark Kent, John M. Kline, J. Hammond Dailey, Cecil Bowser all gave an excellent account of themselves. Florence Rittenhouse was excellent. Her good work is making her a prime favorite with the patrons. The excellent work done by Blanche Friderici and Peggy Cameron must not be overlooked, and the remainder of the cast lent good aid. Good business ruled. "At Bay" week 18, "Wildfire" next.

CASINO (Louis J. Fosse, mgr.)—No announcement made for week 18. Policy of this house will be changed, re-opening 25.

COSMOS (A. Julian Brylawski, mgr.)—Bill 18-20: "In a Persian Garden," Swan's alligators, "Neutral" (by Jayne, Condon and company), Simpson and Deane, George Shindler, Hearst-Selig News, and new photoplays 18 to 20. Sunday concerts do capacity.

GAYETY (Harry O. Jarboe, mgr.)—The Bon Tons, with Bert Baker, Babe La Tour, and others, had good business week of 11. The Gypsy Maids week of 18. Ben Welch and His New Show next.

LYCEUM (Crossman & Hamburg, mgr.)—The Big Musical Review, with Mark Lea and some excellent comedians, week of 11, proved to be the best show seen so far this season at this house. Good business ruled. Fred Weston's Moorish Maids week of 18. The Daffydils next. Sunday concerts do well.

B. F. KEITH'S (Roland S. Robbins, mgr.)—The Gilbert & Sullivan Comic Opera Revue, Taylor Granville, Laura Pierpont and company, Ryan and Tierney, Fred Whitfield and Marie Ireland, Harry and Emma Sharrock, Harry Lambert and Anne Fredericks, Albert Cutler, the Pathe Bi-weekly News Pictorial. Sunday concerts do capacity.

LOEW'S COLUMBIA.—The opening of the house under new management occurred last week. Photoplays shown were: Pauline Frederick, in "Zaza," first half; Mary Pickford, "The Girl of Yesterday," last half. Good business ruled. Marie Doro, in "The White Pearl," first half; Laura Hope Crews, in "Blackbirds," last half week 18.

NOTES.

IMOGENE TAYLOR, the young and accomplished daughter of L. Stoddard Taylor, manager of the Belasco, was seen in the cast of "An American Citizen" at Poli's, and gave a fine performance of the little she had to do. Her many friends were delighted at the progress she has made and wish her continued success.

"TEN-STAR CONCERT SERIES" has been arranged and announced by T. Arthur Smith. They will be given at the National. If this arrangement meets with success it will be continued on the lines of the Peabody concerts at popular prices. Such concerts, within the reach of all, should meet with hearty approval. The series will include such noted artists as Julia Culp, with Coenraad Bros., Gabrilowitsch, Evan Williams and Olive Kline, Arrigo Serato and Matja Niessen, Stone, Oscar Seagle, Ruth K. Townsend, Mary Carlisle Howe, Louise Homer, Anna Case, Per Biorn, Frances Alda, Frank La Forge, the famous "Flonzaley Quartette," with Ernest Hutcheson. The first concert will be given Oct. 29 (Friday afternoon), by Emilio de Gorgorza, baritone, and Christine Miller.

THE San Carlo Grand Opera Co. closed a most successful week's engagement with a grand opera concert, Sunday. This company has given entire satisfaction at each performance, and the good work has been so much appreciated that Manager Taylor has made arrangements for a return engagement later in the season, and congratulations are due him.

ONE NEW FACE will be seen in the Popular Players at Poli's, Robert L. Taggart, from the Alcazar Stock Co. of San Francisco, who will succeed Raymond Wallburn. Russell Fillmore, a popular Poli favorite, has left Washington for New York, where he will soon be seen in a new production.

ARTHUR LESLIE, formerly of the Columbia and Poli's Players, and a young man of ability, has gone to Bermuda to be featured in photoplays made by the Fox Film Co.

SPECIAL arrangements have been made by Marcus Loew, with the Paramount Picture Corporation, for a complete production of the Astor Cup races. This evidences that Mr. Loew intends his house shall have the latest and best pictures to be had.

AN "ARTISTS' CONCERT SERIES," under management of Mrs. Wilson-Greene, will be given at National. Course opens Dec. 3, with Mme. Emmy Destinn, soprano.

DURING the G. A. R. encampment, lately held here, the naval veterans had a regular "dog watch," and many a veteran renewed acquaintance of the old days gone by. Col. Patter's Fiddlers of the "Blue and Grey," playing an engagement at Keith's that week, by the courtesy of Manager Robbins, gave the old fellows an entertainment which they enjoyed and made that old dog watch one to be remembered.

THE opening week of Loew's Columbia must have been very gratifying to General Manager S. H. Meinhold. Improvements have been made and more will be. A large electric sign has been erected outside the house notifying all going and coming that this is "Loew's." Inside the stage has been banked up with artificial flowers, making a neat and artistic frame for the screen on which the pictures are displayed. An enlarged orchestra furnishes good music. The opening was a decided success.

Cleveland, O.—Opera House (A. F. Hartz, mgr.) a new play is presented week of Oct. 18 under the management of Cohan & Harris, called "$2,000 a Night," with Leo. Ditrichstein in the principal role. Return engagement of "Sari," with Mizzi Hajos, 25-30.

COLONIAL (F. Ray Comstock, mgr.)—"To-night's the Night," by an all-English company, 18-23; "The Lilac Domino" 25-30.

KEITH'S HIPPODROME (H. A. Daniels, mgr.)—Bill week of 18, Lulu Glaser, in "First Love," heads the bill. Others are: "Ships That Pass in the Night," Sophie Tucker, Howard's ponies and dogs, Henry G. Rudolph, Paul Levan and Dobbs, Corcoran and Dingle, Milt Collins, the Five Belmonts, and pictures.

PROSPECT (J. W. Lyons, mgr.)—"Little Lost Sister," for its third engagement, 18-23; "A Million Dollar Doll" 25-30.

MILES (W. F. Gallagher, mgr.)—Bill week of 18: Abe Attell, Harry Watson and Jere Delaney, Three Bartos, Real Mr. Q, Marnello, Gerard and West, and pictures.

PRISCILLA (P. E. Sens, mgr.)—Bill week of 18: Maximillian (chimpanzee), J. F. Sullivan and company, in "Variety Follies;" Vestoff Trio, Dave Cox, Toby Gremmer, Gardner Trio, and pictures.

LYCEUM (George Ryder, mgr.)—The Galvin Musical Co. presents "Zira from Turkey" week of 18.

STAR (Drew & Campbell, mgrs.)—The Gay New Yorkers 18-23.

EMPIRE (Phil Isaac, mgr.)—Yankee Doodle Girls, with Mul and Clark and George Milton, 18-23.

METROPOLITAN (Fred E. Johnson, mgr.)—The excellent "Carmen" film, featuring Geraldine Farrar, is extended another week beginning 18, on account of the many turned away last week. An orchestra of twenty-five and soloists gave great satisfaction.

KNICKERBOCKER, STANDARD, DUCHESS, ALHAMBRA, LIBERTY and GORDON SQUARE, pictures.

THEDA BARA'S "Carmen" is to be presented week of 25 at the Standard, which will be interesting as a comparison with that of Mme. Farrar's, now at the Metropolitan.

PASQUALE AMATO, the well known baritone, gave a recital at the Hippodrome afternoon of 17, inaugurating the People's Course.

MARGARET WOODROW WILSON appeared in song recital in Gray's Armory, evening of 19.

GERALDINE FARRAR, Ada Sassoli, Reinald Werrenrath and Richard Epstein will give a notable concert in Gray's Armory Thursday evening, 21.

Albany, N. Y.—Harmanus Bleecker Hall (Harry S. Carter, mgr.) Mollie Pearson, in "Hobson's Choice," Oct. 18-20; "Experience" 21-23, San Carlo Grand Opera Co. 27, 28.

EMPIRE (Jas. H. Rhodes, mgr.)—Sporting Widows 18-23, Rose Sydell company 25-30, Irwin's Majestics Nov. 1-6, Manchester's Own Show 8-13.

PROCTOR'S GRAND (Jos. P. Coyne, mgr.)—Vaudeville 18-20: Boarding School Girls, Arnold and Florence, Allie White, Dainty English Trio, Minerva Courtney and company, and Rucker and Winfred. Bill 21-23: The Great La Follette, Rodgers and Hart, Richard Pitman and company, Brown and Newman, and Cook and Sylvia, and pictures.

PROCTOR'S LELAND (John Burns, mgr.)—Continuous vaudeville and moving pictures.

MAJESTIC (Emil Deiches, mgr.)—Vaudeville and moving pictures.

COLONIAL (B. S. Moss, mgr.)—High class photoplays.

CLINTON SQUARE, BROADWAY, STAR, PALACE, WHITE WAY, PROCTOR' ANNEX, HUDSON, PEARL, FAIRYLAND, CLINTON, DELAWARE AVENUE, PEOPLE'S, PARKWAY, CENTRAL and ORPHEUM, moving pictures only.

HARRY S. CARTER, manager of Harmanus Bleecker Hall, will give a series of lectures to the students of N. Y. State Normal College, commencing 22, on "The Theatre," its management, organization of traveling companies, formation of stock, and relation of stock companies to the theatre, and what they, as students, can do for the theatre.

"ME, HIM AND I" AGAIN.

Lou and Jules Hurtig, and Hal Labe, the producer, were in session last week, going over putting out a "Me, Him and I" one and three nighters road show. The old title has not been settled upon, but the book will be the same and the company will number about thirty-five people.

DR. CARL HUNT has engaged Emily Ann Wellman to play the leading role in "The Unborn," soon to be seen in New York.

MARGERY MAUDE, daughter of Cyril Maude, arrived from London Oct. 17.

"WHAT MONEY CAN'T BUY," "The Bargain" and "Two Is Company" closed in New York, Oct. 16.

"WATCH YOUR STEP" closes in Chicago, Oct. 31, and will go to the Colonial, Boston.

LATE advices received from Mrs. H. Price Webber (Edwina Gray) announce that Mr. Price Webber, who has been seriously ill in a hospital, at Portland, Me., is now on the road to recovery.

"MRS. BOLTAY'S DAUGHTERS," a play adapted from the Hungarian of Eugen Heltai by Marion Fairfax, will be presented at the Comedy Theatre next Saturday evening, Oct. 23, under the direction of Harrison Grey Fiske and George Mooser, in association with the Messrs. Shubert.

CHICAGO NEWS

ADVERTISEMENTS AND SUBSCRIPTIONS RECEIVED AT WESTERN BUREAU OF NEW YORK CLIPPER, CASPER NATHAN, WESTERN MANAGER, 504 ASHLAND BLOCK, RANDOLPH AND CLARK STREETS, CHICAGO.

MONDAY, Oct. 18.

With all loop theatres playing successful or promising attractions, and the outlying ones offering fine box office drawing cards, the theatrical "game" of the week offers the first "full house" seen this season.

Powers', which was closed for three weeks after Bernard Granville's brief run, returns to action to-night with the ever popular William Faversham, in "The Hawk," a translation of Francis de Croisset's "L'Epervier," a play depicting the careers of two fascinating Hungarians who cheat at cards in Parisian society. Faversham is supported by his talented wife, Julie Opp, who appears as the wife in the play, while Gabrielle Dorziat, H. E. Herbert, Grace Henderson, A. S. Byron and Herbert Belmore fill the more important supporting roles.

Sunday night Owen Davis' "Sinners" replaced "Just Boys," at the Princess, with C. M. Hallard, Jean Adair, Hellen MacKeller and Beatrice Noyes unfolding the story dealing with the influence of environment and setting the country against the city. The opening night's audience keenly enjoyed the action showing glimpses of New York and New Hampshire life.

The list of attractions now running holds such a bounty of variety that all local box offices show intense activity.

Oct. 31—"To-night's the Night," an English musical comedy by Fred Thompson and Paul A. Rubens, will begin a month's engagement at the Illinois. Laddie Cliff, Audrey Maple, Wilfred Seagram and many others, mostly English, will be in the cast.

GEO. M. COHAN'S GRAND OPERA HOUSE (Harry Ridings, mgr.)—"It Pays to Advertise," seventh week.

GARRICK (John J. Garrity, mgr.)—"The Passing Show of 1915," third week.

POWERS' (Harry Powers, mgr.)—Wm. Faversham, in "The Hawk," first week.

BLACKSTONE (Edwin Wapler, mgr.)—"Pollyanna," eighth week.

LA SALLE OPERA HOUSE (Harry Earl, mgr.)—"The Girl of To-morrow," second week.

CORT (U. J. Hermann, mgr.)—"Inside the Lines," third week.

ILLINOIS (A. Pitou Jr., mgr.)—"Watch Your Step," seventh week.

PRINCESS (S. P. Gerson, mgr.)—"Sinners," first week.

VICTORIA (H. C. Brolaski, mgr.)—Week 17, "The Argyle Case."

COLUMBIA (Wm. Roche, mgr.)—Billy Watson's Big Show week of 17.

HAYMARKET (I. H. Herk, mgr.)—Panama Pansies week of 17.

GAYETY (R. S. Schoenecker, mgr.)—Review of 1916, week of 17.

COLONIAL (Norman Field, mgr.)—"The Birth of a Nation."

OLYMPIC (George C. Warren, mgr.)—"The Battle Cry of Peace."

CROWN (Edward Rowland Jr., mgr.)—"School Days," with Herman Timberg.

IMPERIAL (A. J. Kaufman, mgr.)—"Help Wanted."

STAR AND GARTER (Paul Roberts, mgr.)—Sam Howe's Kissing Girls.

ENGLEWOOD (Edw. Beatty, mgr.)—The Big Review of 1916.

MAJESTIC (F. C. Eberts, mgr.)—Lina Abarbanell, George Damerel and company, Harry Tighe and Zoe Barnett, Harry Fern and company, Foster Ball and Ford West, Ralph Dunbar's Bell Ringers, David Reese and Edward Basse, Prevost and Brown, and Hill and Sylvanny.

PALACE MUSIC HALL (Mort H. Singer, mgr.)—Alla Nazimova, in "War Brides;" Bickel and Watson, Fritz and Lucy Bruch, Norcross and Holdsworth, Selma Braatz, Eddie Carr, Al. Rover and Sister, and Ward Brothers.

GREAT NORTHERN HIPPODROME (Frank Talbott, mgr.)—Ballot Trio, Harry Bestry, Herman and Shirley, Webber's Melody Phiends, Lee Barth, Nicholas Nelson Troupe (night show), Richard Walley company, Jerge and Hamilton, the Mozarts, Emhs and Alton, Maurice Downey and company, Arthur Rigby, and Albers' Polar bears.

McVICKER'S (J. C. Burch, mgr.)—Gallagher and Carlin, Harold Selman and Gertrude Ardon, Lillian Watson, Kalma and company, the Hazel Kirke Trio, Bixley and Lerner, Gene Rale, Goldie and Hazel, and Mae White and company.

CHICAGO REEL NOTES.

NORTH SIDE CENTRE.

Perhaps no part of Chicago offers more substantial support to moving picture enterprises than that part of the North Side where the Evanston "L" begins to make local stops. Wilson Avenue is a beehive of paying houses, clustering around the Wilson, which does not interfere with moving picture activities at this time of the year, because it is confined to a pure vaudeville policy, but which reverts to pictures during the Summer. The Kenmore and De Luxe play to capacity several times nightly. On Broadway, farther North, the Argyle presents a fine program at a top price of five cents, one of the few "nickel" shows in the neighborhood. On Sheridan Road, the Ascher Brothers recently opened a new, beautifully equipped house, which fosters the finest pictures extant. On Argyle, just past the "L" tracks, the Argmore, under Alfred Hamburger's direction, is meeting with deserved prosperity, because a policy of feature films has been substituted for the doubtful one which prevailed when the house first opened. The Broadway, on Broadway, near Foster, vies closely with the Argmore for public patronage. This section of the city, comparatively deserted a few years ago, but now teeming with population, can well challenge the rest of Chicago when it comes to beautiful theatres devoted to movies doing big business.

CASPER'S CAST

OF WORTH-WHILE WESTERN LUMINARIES.

No. 10—MORT H. SINGER.

The theatrical world holds men who get to the top, linger a while, and then drop back into oblivion. It also holds men who get to the top and stay there. No better example of the latter classification could be found than Mort H. Singer, general manager of the Western Vaudeville Managers' Association.

Biographers could find many branches of the theatrical business which might be headed with his name. To draw up a theatrical encyclopaedia, however broad in its scope, without including this name, would be equivalent to describing New York City without mentioning Broadway.

It is worthy of reflection to note that every project which bore his name in director's capacity met its heydey while he was connected with it. Affairs of the W. V. M. A. were never in a more flourishing condition than at the present time with Mort H. Singer at the helm. The Palace and Majestic Theatres, Chicago, are providing the very best talent that the market affords, and it would be ridiculous to suppose that the man who has been at its head for two seasons is not in a great measure responsible for this *non plus ultra* situation in vaudeville.

Long before Mort H. Singer became connected with the Association his name was a byword in Western theatrical realms. The Princess Theatre's original musical comedy policy, fostering the post-graduate efforts of Adams, Hough and Howard, was conceived of and carried out under Singer's guidance. Before that he was associated with Harry Askins, directing the La Salle Theatre during its palmiest days of musical shows.

Perhaps no local manager was better liked than was Singer in those days. The performers knew that Mort Singer's word could be relied upon, and the cornerstones were laid for many lasting friendships which are now invaluable to the W. V. M. A. For many of the stars who appeared at the La Salle and Princess proved compelling box office attractions when later billed at the Palace or Majestic. Among these may be mentioned Cecil Lean, Bessie Wynn and many others, including Joseph E. Howard, composer of over a dozen tremendously successful musical comedies produced under the old Singer regime.

It has frequently been said that Mort H. Singer originally intended the Palace Music Hall for a home of musical comedy similar to the type previously embraced at the La Salle and Princess, and substantiation of the famed director's preference seemed to lie in the success which marked the Summer production of musical comedy at that house. Whether this is really Singer's abiding hobby is immaterial, for the Palace now stands as representative of the best that vaudeville affords, from a standpoint of house management, house beauty and performers' calibre. As a musical comedy theatre it would doubtless meet with the same measure of public support under Mort H. Singer's able direction. It should be mentioned in this connection, that much of the details of management of this house fall to Harry Singer, Mort's brother, who is equally esteemed by all who know him.

Mort H. Singer started his career in Milwaukee, going through the successive stages of candy-boy, usher, treasurer, etc., in Herman Fehr's chain of burlesque and vaudeville theatres. But the fact that he accomplished his greatest things in the Western metropolis, as well as the fact that he still directs one of the greatest theatrical organizations from this hub, marks him as a true Chicago product.

A LITERARY EDUCATION.

A few years ago people used to speak of having "read" certain books; now they refer to having "seen" them. Not that the English language has undergone any change, but because moving pictures came in vogue. With the corraling of many stars for picture service, the problem of supplying them with suitable subjects has caused directors to ransack libraries for themes. This has led to the production of many masterpieces. While it takes considerable time for the average reader to peruse a classic (requiring great concentration), the moving picture camera has managed to crowd many volumes into a single evening's performance. Picture anybody trying to read "Les Miserables" in a single evening! Yet this and many other masterpieces of fiction have been faithfully portrayed on the screen. The younger generation are now in a position to gain a complete literary education without reading a single book. Chicago producers, particularly, see the value of literary masterpiece reproduction.

WASHBURN WITH SELIG.

John Washburn, formerly of the Proctor forces, in New York, is now employed at Selig's Chicago studio, taking important parts in several feature pictures. He lives at the Revere House, and frequently entertains friends with accounts relating to the progress of the movies, especially emphasizing the growth of romantic themes in the pictures, themes which previously were confined to the spoken drama.

PICTURES GET INFLUX.

Whatever may be thought of the recent Sunday saloon law enforcement, it cannot be gainsaid that the moving picture theatres have been favored with increased patronage since the enforcement went into effect two weeks ago. Lonesome men find solace in watching activity, while they are deprived of the kind to which they were accustomed.

EXCLAMATION POINTS.

HOLMES ON FLORIDA.

Burton Holmes' Travelogue on Florida, in which wonderful views of Jacksonville (with its alligator farm), St. Augustine (with its fortifications), Palm Beach (also showing the home of Richard Croker, ex-Tammany king), and the magic city of Miami (home of choice grape fruit), kept a capacity audience interested for nearly three hours, last Wednesday night. The slide coloring, by Rose Kingwill, Grace Nichols and Elisabeth Bennett, were exceptionally beautiful, and called for repeated applause. Holmes has a way of making spectators believe they are taking the journey with him, that never served in better stead than during the Florida lecture. From time to time, the famed lecturer resorted to a witticism regarding the European war (finding a symbolic representation of the European situation in a depiction of fighting pelicans) which fed the audience's sense of humor. From all indications, Holmes' twenty-third season will prove the most profitable and interesting the famed traveler ever essayed.

GILBERT LIKES CHICAGO.

H. O. L. Gilbert, the Louisville melodist, whose numbers have appeared in Will Rossiter's catalogue in past seasons, is thoroughly satisfied with her recent manuscript-placing expedition to this city. She (for Gilbert is a she—and married, as well) will return to her home town for awhile, and then intends to take up a long residence in Chicago.

CAUSING COMMENT.

"The Sacrifice," Rowland & Clifford's play, built around the Leo Frank Case, is causing considerable comment, while touring Chicago's outlying theatres. Capacity houses are the rule.

SHUBERT BAROMETER.

John J. Garrity, local general representative of the Shuberts, has compiled a statement (gauged from attendance at Shubert theatres), tending to show that the theatrical business of Chicago within the last year shows a decided improvement over previous years. Inasmuch as Shubert and K. & E. have control of all loop theatres, too, these figures may be taken as indicative of the entire situation. Garrity points with pride to the fact that "Pollyanna," a play which received its *premiere* in Chicago, before being shown in New York, is scoring marked success.

BIGGEST HIT IN YEARS.

"It Pays to Advertise," at George M. Cohan's Grand Opera House, is proving one of the biggest hit in years. Manager Harry Ridings announces that it is the most compelling box-office attraction since "Get-Rich-Quick Wallingford." The public seems to find even more laughs in this play than in "Wallingford." It is so well cast and has so many fine situations and clever lines that the audiences keep laughing from the time the curtain goes up until when the exit march is played. The general administrative offices of the theatre moved to more desirable quarters of the Grand Opera House, though still located on the fifth floor.

HEAVY SEAT SALE.

Many wiseacres wondered just how the change of policy, from a hit show ("Kick In") to movies ("The Battle Cry of Peace") would affect the Olympic Theatre. Manager George C. Warren says the seat sale is phenomenal. It is quite likely that this gigantic spectacle will challenge the record of "The Birth of a Nation" in Chicago before all accounts are closed.

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material are legion, the list including some of the most prominent people engaged in this field. Kahn's ability to turn out rapid-fire material in record time is making a host of patrons, who loudly sing the praises of the Chicago writer.

♣

WILLIAM B. FRIEDLANDER'S newest tabloid, "Tickets, Please," had its first showing Saturday night at Gary, Ind., equipped elaborately in a scenic and costume way, besides having a clever cast.

MAX BLOOM is up in Michigan with his "Sunny Side of Broadway," including Max Bloom and his horse, Alice Sher, Johnny Gilmore, Irish comedian; Three Harmony Boys, a male trio, and Bobby Harrington, juvenile.

"THE NIGHT CLERK" divided last week between Springfield and Danville, Ill. Frank Ellis has the title role. Cecil Summers plays the engineer. Howard Langford gives the role of the young millionaire. Billy Wandas continues as the artist. The newcomers in the cast, including Ellen Terry Boyle, do good work.

BETTY CALDWELL has been transferred from "The Night Clerk" to "The Four Husbands."

MENLO MOORE'S "The Last Rehearsal" returned to Chicago.

NORMAN FRIEDENWALD'S "A Night in Old Heidelberg" spent the week of Oct. 11 at Monmouth, Ill., with Joe McGee and other funmakers.

T. DWIGHT PEPPLE'S "ALL GIRL REVUE," an elaborate all girl tabloid, was seen at the Lincoln and American Theatres. Frankie Siegel, principal comedienne; Olga DeBaugh, interlocutor; Izetta, with her specialty and doing a good end; Marie Genaro, contortion number; Transfield Sisters, Merritt Sisters, Aline, Louise Elliott and others are deserving of praise. There are no chorus girls in the show—all are principals. Even the leader is a girl.

THE naming of Robert Sherman, president of the Mid-West Managers' Association, as a member of the board of directors of the United Managers' Protective Association, of which Marc Klaw is president, makes it evident that the two organizations are working in harmony. Mr. Sherman is a leading Chicago producer, having two companies of "Within the Law," two companies of "The Girl Without a Chance" and stock companies at three Illinois cities.

SMALL TIME.

SMALL TIME vaudeville of the five and ten variety is certainly on the boom in Chicago. George H. Webster, who formerly had an extensive circuit in the Northwest, located in Chicago a couple of years ago, and lately has given most of his attention to this class of houses, with a success which is remarkable. The Plough, Connors & Koffman Circuit, has met with a degree of success which has opened many eyes. One house growing into half a dozen in a year or so. Sittner's, formerly the Criterion, changed from pictures to vaudeville last Saturday, using Webster's bookings; and the Columbia, on North Clark Street (where Martin Beck worked years ago), changed at the same time, from the Friedlander bookings to those of Webster, and Ben Wheeler was appointed manager of the house.

The Twentieth Century Theatre, at Gary, Ind., joined the Webster list last week, and plays three acts. The Central Theatre, at Danville, Ill., filed in at the same time. The Primrose Theatre, at Morris, Ill., began the Webster bookings last week, using five acts.

The Bismarck Exposition, which was supplied with vaudeville by George H. Webster, was a big success. Mrs. Jenny Webster looked after that show, and returned to Chicago to-day.

♣

V. CHANDLER SMITH has written some fine songs for her new act, "The Freshman," which is now playing United time after a big hit in Chicago. Tom Lindsay is in the title role, and Fritzie Fritzi leads a bevy of pretty girls.

"THE FOUR HUSBANDS" appeared in Dubuque, Ia., recently. The principals and chorus are: Ralph Whitehead, George W. Jinks, Howard Burkholder, Leonard Lohr and Harry Millerin. The scenic investure is referred to as worthy of a high priced production.

THE PUTNAM PRODUCING CO. will open "Lavender and Old Lace," at Gary, Ind., Oct. 24, with Oliver Martell as general manager of the company, though traveling in advance, and Gus Neville company manager. David G. Fischer, the author, will play the juvenile role. Others engaged through Harry Sheldon are: Dixie Lee, Grace Ferard, Rose Watson, Walter Steward and wife, H. A. Reshaw and Frank Carroll.

"THE SACRIFICE," Lem B. Parker's play based on the Leo Frank case, will close at the end of this week's engagement at the American, in St. Louis, the "notice" being posted at the Victoria, in this city, last week.

ESTRELITA, well known Spanish dancer and singer, will return to the stage after a retirement of three years. She is a sister-in-law of Frank Tinney.

J. C. MATTHEWS, booking manager of the Pantages Theatre, with offices in Chicago, starts booking the Orpheum Theatre, Milwaukee, Oct. 24, and acts will jump from there to the Palace, Minneapolis, and then open on the Pantages Circuit proper at Winnipeg, Can. The Orpheum, in Milwaukee, has been playing musical stock recently, and while business was fair it was not big enough to encourage a continuance of that policy.

GENEVIEVE LEE, well known Pacific Coast star, with Lester Fountain's underworld act, "Wild Oats," arrived in Chicago last week. The act will be produced in Chicago this week.

DID HIM GOOD.

Earl Stanhope, who starred in the Essanay production of "The Heir and Heiress," is getting ready for vaudeville. He firmly believes his moving picture experience has better fitted him for the direct footlights.

COMES WEST.

George Degnon, of the Cook & Wilson Shows, is in Chicago, mapping things out for next season. The busy genera. agent believes the coming season will prove a far better one for all concerned than the one just closed.

PIGEON WALK

CHICAGO HARMONY NOTES.

SELLERS AND HITS.

The day of the startling hit that sweeps everything before it and monopolizes the market, effectively choking the sale of all other songs, seems to be resolving into a period of many healthy sellers, running shoulder to shoulder on the open market. Though the general public has been schooled to believe otherwise, this is the best thing possible for the publisher. For there isn't nearly so much money in a hit as most people imagine. The kind of a hit that is reached by a syztematic campaign costs so much money that, when the time of reckoning comes, frequently a song that was on everybody's lips shows a mighty small margin of profit. The old theory that a hit carries several numbers with it has been discarded because publishers now realize that a song only carries itself along, not its imprint. People get the song in demand and care little about who publishes it or what other numbers the same publisher is issuing. Because publishers know there is more real money in several good sellers than in one terrific hit, some mighty clever stunts for producing several big sellers have been evolved.

The Chicago retail market reflects the result of this kind of scheming. Some of the songs most in demand over the counters are seldom heard at theatres. The contrary is also true. The presence of many sellers, instead of a few terrific hits, means that fewer publishing firms will run neck and neck with bankruptcy, and insures sounder prosperity for everybody. Not the least benefit of the new order of things lies in the fact that the tolerant public is not bored to death by constantly hearing the same song delivered by every vaudeville act working in local circles.

LEWIS AND ERDMAN.

Roger Lewis and Ernie Erdman is a team name creeping on so many title pages that it will doubtless soon embellish a terrific hit. Both these boys have been writing good songs for years, though they have joined forces only within recent seasons. They provided Will Rossiter with the "made in America" "Tipperary" song (which proved a mighty nice seller), and have been grinding out good material ever since. A few weeks ago they went to New York and returned with the significant announcement that Feist had accepted a couple of their efforts. Roger Lewis has long been famed as a great "idea" lyricist. His "Oceana Roll" and "You Can't Expect Kisses from Me" stamped him as one of the boys bound to be heard from. Ernie Erdman used to conduct the publishing house that broached "Oceana Roll" before Remick took hold of the song. These boys have a new song, entitled "On the U 17" (similar to "Oceana Roll"), which they believe will prove a "clean sweep."

OUR SPHINX.

Ascher Samuels, Chicago's premier singing booster, is not given to talking much, as he believes that "actions speak louder than words," and prefers singing good songs to bragging about them. But the way Joseph W. Rybak's "You Stole My Heart" is pleasing audiences has made such a hit with him that he threatens to throw off some of his reserve and "rave," as most of the boys representing "live" publishers.

MORE SONGS.

The Waterson, Berlin & Snyder regular catalogue has moved so swiftly and so successfully in Chicago that there has been almost constant conflict of their songs on local bills. This has nearly distracted Manager Frank Clark, whose appeal for new numbers is likely to be answered by a fresh batch of rapid-fire-hit material.

FROM BOOSTER TO BOOKER.

Ted Snow, who went to New York for a local publisher early this season, has deserted the music business to enter the booking game, under very satisfactory conditions, as he is said to have almost unlimited financial backing. Ted is very well liked by acts, and he should prove a success in his new undertaking.

A REMICK SEASON.

All indications point to an exceptionally successful season for J. H. Remick & Co. The catalogue of this great house is moving better in Chicago right now than ever before. The Remick policy of issuing every kind of a song, so that any kind of an act can be supplied, is proving decisively successful under the new conditions controlling the music game. Performers know they can get what they want at Remick's—and they make it a point to get it. Hence the success of the house.

THE DUO.

President William McKinley, of the McKinley Music Co., has implicit confidence in the writing ability of E. Clinton Keithley and Jack Frost, and takes pride in the fact that he has brought these boys together. Jack, who never wrote a song before last March, and who now has the happy record of fifty published songs in eight months (probably the youngest local writer working under an ironclad contract), likes Keithley's ballad melodies. These boys are now putting their heads together. They have already issued "I Love the Name of Dixie" (a tremendous seller), and have a new song in preparation, "The Heart of an Irish Rose," which looks big.

ON RECORD.

The November Columbia Phonograph record releases includes "Sooner or Later," published by the La Salle Music Publishers. This is a good indication of the popularity the novelty number is enjoying.

PACKED.

Kalmar & Puck's new Chicago office in the Randolph Building, under the guidance of Harry Pearson and Billy Joyce, is packed with people bent upon learning "America I Love You" and "I'm a Lonesome Melody," the two best bets of this concern.

BACK IN LIMELIGHT.

The presence of his new show at the La Salle Opera House, where he is starring personally, is bringing Joe Howard back into the fold as a good writer proposition for music publishers. Howard has written no end of successful songs and is showing remarkable ability to "come back" with new ones that threaten to meet with the same success that marked his previous efforts. He intends to specialize on his "old love," production numbers.

KING KORNHEISER HERE.

When Big-chief Phil Kornheiser, head of Feist's professional department, takes to the road and visits Chicago, it may be accepted as an indication that great professional moves are about to be consummated. Phil blew into town last week with a world of confidence in "Norway," "When You're In Love With Someone Who Is Not In Love With You," "Come Back, Dixie," and "All I Can Do Is Just Love You" (the four big songs chosen to lead Feist's "performers to the public" campaign). Everybody seemed to get wind that King Kornheiser was in town, and he received a virtual ovation upon entering the professional rooms where Rocco Vocco holds sway. "It's interesting to note the way a hit song climbs," said Phil confidentially, when chatting with the Western Bureau manager of THE CLIPPER. "First, the work seems wasted, as the singers using the song are somewhat scattered. Then, all of a sudden, it takes a spurt and everybody hears it everywhere." He added significantly: "Watch 'Come Back, Dixie' take that spurt!"

GET "GOOD OLD UNITED STATES."

The Lyceum Music Co. has taken over the copyright on "In the Good Old United States," conceded to be Lewis and Mercedes' best joint effort. The song was quite a hit several years ago when published by Thompson, and the Steger Piano Company (recent owners of the copyright) realized quite a sum on it because of the present agitation for preparedness. Al. Grim, manager of the Lyceum Co., announces that there is a steady demand for the number.

DR. THOREK OPERATED UPON.

CHICAGO, Oct. 17.—Dr. Thorek, of the American Hospital, underwent a successful operation on throat, performed by Chicago surgeons, and is doing well.

AMERICAN HOSPITAL NOTES.

BILLY YOUNG, of Young and Washburn, is still under observation in Room No. 6, at the American. The operation will, no doubt, be performed in a very few days.

AL. MORSTADT, violinist of the La Grange Players, leaves the American Oct. 16. Mr. Morstadt has been here some time, and we are all going to miss his sweet voice.

HARRY HIKES is stopping in Chicago, temporarily, under the professional care of Dr. Thorek, for a minor ailment.

BILLY HAYTER, of Hayter and Janet, is confined at the American Hospital, under the care of Dr. Thorek. Mr. Hayter is suffering from a kidney condition, and he has been in very poor health for some time. Dr. Thorek expects to speed him along on the road to recovery. Mr. Hayter is constantly attended by his wife, Janet Hayter, who is residing at the New Richmond Hotel during her stay in Chicago.

EDITH ABBOTT, of "Watch Your Step," now playing the Illinois, was admitted to the American 16, and will be operated upon in a few days.

FRANCESCA BOUTIN entered the American Oct. 16, and underwent a successful operation at the hands of Dr. Thorek, and is doing very nicely.

MRS. BERYL TURNER, formerly with the Biograph Company, was operated upon by Dr. Thorek. She has undergone five different operations previously, all of which have proved unsatisfactory. Mrs. Turner is making wonderful progress, and is being cared for by her devoted mother, who is herself a graduate nurse.

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Woman for Ingenues, with Specialties. **Man for Gen. Bus.,** with singing voice for Quartette. **Other People with Specialties, write.** Make salary right. Never close. Write or wire. Oct. 18 to 23, Danielson, Conn.; 25 to 27, Jewett City, Conn.

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Singing and Dancing Light Comedian, Ingenue with Specialty, Pianist doubling Stage, Agent not afraid of Brush. Other capable Dramatic people write. Singing voices preferred. Make salary right. Join on wire. Add. H. R. BRANDON, care Orpheum Theatre, Aberdeen, S. D.

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Characters, Heavies or Gen. Bus. | Characters or Gen. Bus.

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BURLESQUE

BY MILL.

ROUTES.

COLUMBIA CIRCUIT.

AL. REEVES—Orpheum, Paterson, 18-23; Empire, Hoboken, 25-30.
BEHMAN SHOW (Jack Singer, mgr.)—Gayety, Kansas City, 18-23; Gayety, St. Louis, 25-30.
BON TONS (Ira Miller, mgr.)—Gayety, Pittsburgh, 18-23; Star, Cleveland, 25-30.
BEN WELCH SHOW (Harry Shapiro, mgr.)—Palace, Baltimore, 18-23; Gayety, Washington, 25-30.
BOSTONIANS (Frank S. Pierce, mgr.)—Gaiety, St. Louis, 18-23; Chicago 25-30.
BILLY WATSON'S BIG SHOW (Wm. F. Rife, mgr.)—Star and Garter, Chicago, 18-23; Berchel, Des Moines, Ia., 25-28.
DAVE MARION'S (Issy Grodz, mgr.)—Colonial, Providence, 18-23; Gaiety, Boston, 25-30.
FOLLIES OF THE DAY (Barney Gerard, mgr.)—Gayety, Detroit, 18-23; Gayety, Toronto, 25-30.
GLOBE TROTTERS (Walter Greaves, mgr.)—Hurtig & Seamon's, N. Y., 18-23; Orpheum, Paterson, 25-30.
GAY NEW YORKERS (J. Goldenberg, mgr.) — Star, Cleveland, 18-23; Colonial, Columbus, 25-30.
GYPSY MAIDS (W. V. Jennings, mgr.)—Gayety, Washington, 18-23; Gayety, Pittsburgh, 25-30.
GOLDEN CROOKS (Jas. C. Fulton, mgr.)—Columbia, Columbus, 18-23; Empire, Toledo, 25-30.
GIRL TRUST (Louis Epstein, mgr.)—Miner's Bronx, New York, 18-23; Empire, Brooklyn, 25-30.
HARRY HASTINGS (Martin J. Wigert, mgr.)—Gayety, Buffalo, 18-23; National, Rochester, N. Y., 25-30.
LIBERTY GIRLS (Alex. D. Gorman, mgr.)—Empire, Toledo, 18-23; Chicago 25-30.
MAJESTICS (Fred Irwin, mgr.)—Syracuse and Utica 18-23; Gayety, Montreal, 25-30.
MANCHESTER'S, BOB (Bob Manchester, mgr.)—Open 18-23; Syracuse and Utica 25-30.
MAIDS OF AMERICA (Frank McAleer, mgr.)—Casino, Boston, 18-23; Grand, Hartford, 25-30.
MILLION DOLLAR DOLLS (Chas. Falke, mgr.)—Grand, Hartford, 18-23; Waterbury, 25-30; New York Nov. 1-6.
MIDNIGHT MAIDENS (E. W. Chipman, mgr.)—Empire, Hoboken, 18-23; Casino, Philadelphia, 25-30.
MERRY ROUNDERS (Jas. Weeden, mgr.)—Empire, Brooklyn, 18-23; Colonial, Providence, 25-30.
PUSS PUSS (Al. Lubin, mgr.)—Casino, Phila., 18-23; Palace, Baltimore, 25-30.
ROSELAND GIRLS (Bob Mills, mgr.)—Lay off 18-23; Hurtig & Seamon's, New York, 25-30.
ROSE SYDELL'S Co. (W. S. Campbell, mgr.)—Gaiety, Montreal, 18-23; Empire, Albany, 25-30.
ROSEY POSEY GIRLS (Peter S. Clark, mgr.)—Des Moines, Ia., 17-20; Gaiety, Omaha, 25-30.
STROLLING PLAYERS (Louis Gilbert, mgr.)—Empire, Newark, 18-23; lay off 25-30; New York Nov. 1-6.
SOCIAL MAIDS—Gaiety, Boston, 18-23; Columbia, New York, 25-30.
SPORTING WIDOWS—Empire, Albany, 18-23; Casino, Boston, 25-30.
STAR AND GARTER (Asa Cummings, mgr.)—Gayety, Toronto, 18-23; Gayety, Buffalo, 25-30.
SMILING BEAUTIES — Columbia, New York, 18-23; Casino, Brooklyn, 25-30.
SAM HOWE'S (Geo. H. Bachelor Jr., mgr.)—Star and Garter, Chicago, 18-23; Gayety, Detroit, 25-30.
TOURISTS—Gaiety, Omaha, Neb., 18-23; Gaiety, Kansas City, 25-30.
TWENTIETH CENTURY MAIDS (R. E. Patton, mgr.) Waterbury, Conn., 18-23; Bronx, New York, 25-30.
WATSON-WROTHE SHOW (Manny Rosenthal, mgr.)—Casino, Brooklyn, 18-23; Empire, Newark, N. J., 25-30.

AMERICAN CIRCUIT.

AMERICAN (Louis Gerard, mgr.)—Olympic, New York, 18-23; Jersey City 25-30.
AMERICAN BELLES (Harry Thompson, mgr.)—Corinthian, Rochester, 18-23; Star, Toronto, 25-30.
AUTO GIRLS (Ted Symonds, mgr.)—Gayety, Milwaukee, 18-23; Gayety, Minneapolis, 25-30.
BEAUTY, YOUTH AND FOLLY (Lou Stark, mgr.)—St. Joseph, Mo., 21-23; Century, Kansas City, 25-30.
BROADWAY BELLES (Joe Oppenheimer, mgr.)—Majestic, Indianapolis, 18-23; Buckingham, Louisville, 25-30.
BLUE RIBBON BELLES (Wm. S. Clark, mgr.)—Yorkville, New York, 18-23; Garrick, New York, 25-30.
BIG CRAZE (Joe Leavitt, mgr.)—Gayety, Chicago, 18-23; Majestic, Indianapolis, 25-30.
CITY SORTS (L. L. Sawyer, mgr.)—Jersey City 18-23.
CABARET GIRLS (Lewis Livingston, mgr.)—Standard, St. Louis, 18-23; Gayety, Chicago, 25-30.
CHERRY BLOSSOMS (Maurice Jacobs, mgr.)—Cadillac, Detroit, 18-23; Columbia, Grand Rapids, 25-30.
CRACKER JACKS (Bob Gordon, mgr.)—Gayety, Phila., 18-23.
CHARMING WIDOWS (Sam Levy, mgr.)—Gayety, Minneapolis, 18-23; Star, St. Paul, 25-30.
DARLINGS OF PARIS (Chas. E. Taylor, mgr.)—Manchester, N. H., and Worcester, Mass., 18-23; Springfield and Bridgeport 25-30.
FROLICS OF 1915 (Frank Lalor, mgr.)—Star, Brooklyn, 18-23; Yorkville, New York, 25-30.
FOLLIES OF PLEASURE (Rube Bernstein, mgr.)—Century, Kansas City, 18-23; Standard, St. Louis, 25-30.
GIRLS FROM THE FOLLIES (Gus Kahn, mgr.)—Gaiety, Brooklyn, 18-23; Academy, Fall River, Mass., 25-30.
HELLO, PARIS (Wm. Roehm, mgr.)—Philadelphia 18-23; Wilkes-Barre and Scranton 25-30.
HELLO GIRLS (J. J. Lieberman, mgr.)—Star, St. Paul, 18-23; St. Joe, Mo., 28-30.
HIGH LIFE GIRLS (Frank Calder, mgr.)—Columbia, Grand Rapids, Mich., 18-23; Englewood, Chicago, 25-30.
JOYLAND GIRLS (Sim Williams, mgr.)—Grand, Trenton, 21-23; Olympic, New York, 25-30.
LADY BUCCANEERS (Dick Zeisler, mgr.)—Springfield, Mass., and Bridgeport, Conn., 18-23; Brooklyn 25-30.
MILITARY MAIDS (M. Wainstock, mgr.)—Star, Toronto, 18-23; Savoy, Hamilton, 25-30.
MISCHIEF MAKERS (F. W. Gerhardy, mgr.)—Garrick, N. Y., 18-23; Gayety, Brooklyn, 25-30.
MONTE CARLO GIRLS (Jack Sutter, mgr.)—Trocadero, Phila., 18-23; Grand, Trenton, 28-30.
PARISIAN FLIRTS (Chas. Robinson, mgr.) — Savoy, Hamilton, Ont., 18-23; Cadillac, Detroit, 25-30.
RECORD BREAKERS (Jack Reid, mgr.)—Gayety, Baltimore, 18-23; Gayety, Phila., 25-30.
REVIEW OF 1916 (Henry P. Dixon, mgr.)—Englewood, Chicago, 18-23; Gayety, Milwaukee, 25-30.
SEPTEMBER MORNING GLORIES (M. Bergower, mgr.)—Olympic, Cincinnati, 18-23; Empire, Cleveland, 25-30.
TEMPTERS (Chas. Baker, mgr.)—Howard, Boston, 18-23; Manchester and Worcester, 25-30.
TIP TOPS (Joe Hurtig, mgr.)—Binghamton and Schenectady 18-23; Corinthian, Rochester, 25-30.
TANGO QUEENS (Ed. E. Daly, mgr.)—Buckingham, Louisville, 18-23; Olympic, Cincinnati, 25-30.
U. S. BEAUTIES (Dan Guggenheimer, mgr.)—Academy, Fall River, Mass., 18-23; Howard, Boston, 25-30.
WINNERS—Penn Circuit 18-23; Gayety, Baltimore, 25-30.
YANKEE DOODLE GIRLS (Henry P. Nelson, mgr.)—Empire, Cleveland, 18-23; Penn Circuit 25-30.

PENN. CIRCUIT.

MONDAY—Newcastle, Pa.
TUESDAY—Beaver Falls, Pa.
WEDNESDAY—Johnstown, Pa.
FRIDAY—Orpheum, York, Pa.
SATURDAY—Academy, Reading, Pa.

INDEPENDENTS.

Craigs' Merry, Daly's, New York.
Billy Spencer, Union Square, New York.
Passing Review, Lyceum, Washington.

BILLY (SLIDING) WATSON'S automobile was in collision with the car driven by R. G. Goldberg, the cartoonist, on Tuesday night, Oct. 12, and was put out of business. Billy had to leave it to its fate and hotfoot it to make the show at the Columbia.

MABEL BLAKE, formerly of Austin and Blake, is in the cast of "Alone at Last."

TED LEWIS, of the Sensational Trio, with the Parisian Flirts Co., was married to Adah Baker, of the same company, on the stage at the Corinthian, Rochester, night of Oct. 7, during the performance, and a celebration followed.

EMANUEL ROBINSON, brother of Charles Robinson, is at the Ward's Island Hospital, New York, and will be pleased to see any of his friends.

MAE IRENE
CHESLEIGH GIRLS
20TH CENTURY MAIDS

JULIA DE KELETY
PRIMA DONNA
20TH CENTURY MAIDS

BABE LA TOUR
With BON TONS

TOMMY AIKINS
"ANOTHER NEW FIND"
Opening Rest with ROSE SYDELL CO.
Management A. K. PEARSON.

AL. K. HALL
(ALCOHOL) In a New Character
PLAYING A SNOWMAN, WITH MAIDS OF AMERICA

JIM OH AL BARTON
THE FELLOW WHO MAKES THEM SIT UP AND TAKE NOTICE
With 20th Century Maids

HARRY L. COOPER
Principal Comedian, 20th Century Maids
Direction JACOBS & JERMON.

BILLY HART
AND HIS SIDESHOW PONIES
With BOB MANCHESTER'S BURLESQUERS

SLIDING BILLY WATSON AND ED. LEE WROTHE.

RATING.

Principals	Scenery	Costumes	Book
100	100	100	100

Comedy	Numbers	Chorus
100	100	100

Pretty soft for the principals.

About forty-five minutes for each, of concentrated comedy. Ed. Lee Wrothe struts on in front of the race track entrance with his exaggerated swagger, as funny as ever, and holds the stage pretty steadily for the rest of the first part, "Janitor Higgins at the Races." Age has not withered its effect.

Billy Watson comes on with his improved funny slide, which is distinctly appropriate in these days of the skating craze, which is being revived in all directions from the Hippodrome., and in his allotted time he takes advantage of nearly every minute down to the final ensemble of the burlesque, "The Flying Dutchman."

The old books are good enough for all purposes, and both divisions had the laughs pealing throughout the evening.

A nice feature is provided by the speech offered by the Janitor, at the finish of the first part. To the numerous recalls he responded with a neatly termed reference to the comedian who was to follow, bespeaking for Watson the same approbation, which he acknowledged on his own behalf.

On the roof of the Astor Hotel, the Armstrongs refer to the Janitor in the opening scene, leading everyone to expect great events, and when the coterie adjourns to the races, Higgins arrives on his car, and starting with the funny "honk," comedy events and speeches follow right along. A funny dialogue ensues between Higgins and Kid Wise, along the familiar lines, but effective, and in the betting scene the disqualification and other sporting happenings, the hour is rounded out very entertainingly.

Ethel Marmont, as Mrs. Armstrong, wears some pretty gowns and a perpetual smile. She also was selected for vocal exercises of pleasing nature, with "Lonesome Melody," the sure encore hit, ably assisted by the other twenty pipes of organized harmony in the shapes of the chorus ladies, active and shapely.

Hazel Woodbury was well cast as another Miss Armstrong who had some lines and numbers dealt out to her, including "Araby," which grows in favor each time it is heard.

A soubrette of class appeared in the form of Estelle Colbert, looking healthy and cheerful in skirts and in tights, and with plenty of voice and action. "Beautiful Band" kept her busy, also "Under the American Flag" and the "Minstrel Parade," in conjunction with Max Fehrman Jr., who played Able in quiet fashion.

Owen Martin was Kid Wise, the tout, who peddles information on the slightest excuse. He proved to be a good character study.

Al. Dupont, with the strong voice, played the high-hatted horse owner in convincing style.

Jack Howard was the manager of the roof at first, but showed to best advantage as the ticket taker at the track entrance, and made a big hit with his singing of "My Own Home Town in Ireland" for several encores, stopping the show.

Thomas A. Brooks, in blackface, as the bellboy and the jockey, got a chance to do dancing, but not much of his ability in that direction was be given a chance to show. Joe Daly made book.

Nellie Greenwood was a nifty program boy.

As the bandmaster, Mr. Wrothe made his usual hit with the finale.

The chorus included:

Ponies—Marie Meville, Bunny Abbott, Nellie Greenwood, Mildred Manfell, Mildred Doyle, Hilda Delaine, May Gilmore, Una Chadwick.

Mediums—Patsy Rye, Gladys Frazer, Blanche Plattier, Celeste Belden, Tommy Hilson, Helen Patton, Edna Terry, Pearl Elliott.

Show Girls—Elsie Wilmer, Maudie Harris, Camille Budna, May Budna, Regina Belden, Edith Ager, Flo Fredericks, Eva Goodale.

In the patent office scene, Billy Watson, as the Substitute Chief Examiner, handled just enough ginger, and the vigorous pursuit of the Red Rox by the foreign adventurers and the wiley American promoter gave a lively deal to everyone concerned.

Miss Woodbury, as the Chief Examiner, achieved a rapid "souse," by means of the booze tablets, which Max Fehrman Jr., as the inventor, brought in to be patented. The sleep promoter, the hat factory, and other inventions, were good for laughs, as were Billy Watson's tin whistle solos and his vari-toned exclamations, the manipulations of the telephone, the dictations and other bits.

The opening medley was led by Miss Woodbury. "Sweetest Girl in Monterey" was also hers. A lively rag engaged Estelle Colbert's talents, and a jolly song and dance by Miss Colbert and Mr. Watson had them going good to a lot of recalls.

"Put Me to Sleep With an Old Fashioned Melody" was well sung by Miss Marmont, and in response to many encores, she selected various girls to sing the chorus, and the audience could not get enough of the different styles.

A good scene between Jack Howard, as the excitable tenor, who expressed himself musically while presenting his claim for a patent on his voice, with appropriate responses by Watson as

the examiner, made a big hit, and they also cleaned up with their yodel duet.

There was something doing every minute in this burlesque, as well as in the first part, and the honors were evenly divided between both stars.

Business at the Columbia, last week, was very good.

The staff: E. M. Rosenthal, manager; Frank Metzger, business manager; Owen Martin, stage manager; Thomas W. Downs, musical director; Joe Daly, carpenter; Joe Welch, properties; S. H. Harris, electrician. *Mill.*

REID'S RECORD BREAKERS.

Lillian Lippman is playing her home town, Baltimore, this week, and anticipates many dinners and parties at her home for members of the company, as she wants the "broilers" to be heavyweights when they reach New York.

Peggy Hope and Dolly Donavon are "touring" with the Record Breakers, members of the chorus. The girls won some coin on the World's Series, playing the Phillies to win the first, and then doubled on Boston for the second game.

Irene Gardner has received word that she has a "rival." For several years "Rene" has been an "only child," at home, and now she has a bouncing baby sister.

Caroline Warner wishes to deny the report that she was recently married to Frank Berghoff, of Chicago. But she was Wednesday, Oct. 13, and the lucky man happens to be James Reid, a brother of the well known comedian, Jack Reid.

Mr. and Mrs. Jack Reid will celebrate their twenty-first anniversary Oct. 21. Some happy couple.

The Record Breakers well deserve the name, for the show is breaking records all along the route. Business was so big at the Victoria Theatre, Steubenville, O., that the box office closed at 8 P. M., after many were seated on the stage.

Hazelle Mack is looking forward to the return to New York, where she has a woppin' big host of friends. She's in strong for that $100 in gold THE CLIPPER has put up as a prize.

BILLY McINTYRE AND STOCK.

NEW ORLEANS, La.—A well balanced stock burlesque company, headed by Billy McIntyre, began an indefinite engagement at the Dauphine Theatre, in New Orleans, La., Oct. 10, and good business ruled all week.

The company includes: Billy McIntyre, Fred Bulla, Cy Ardinger, Joe Ward, Fred Mace, Jack Bell, M. Markwood, Mildred Stoller, Vivian De Long, Mae Earle, and a large chorus.

The staff: Henry A. Ottmann, treasurer; Victor Meyer, assistant treasurer; Charles Philipps, advertising agent; W. J. Dinkel, orchestra leader; J. Rizzo, stage carpenter; E. J. Berbrick, props.; Mondo Elscamp, electrician, and Logan Quick, superintendent of building.

REEVES DOING BUSINESS.

Al. Reeves played to fine business at Miner's Bronx the past week. In order to have an appropriate array of furniture in keeping with his elaborate first part set, Al. has purchased a set of beautiful gold framed equipment, which he will carry for the Western trip, also a massive cut glass chandelier and table lamps. In order to be properly represented in advance, he has engaged "Doc" Adams, who will go ahead with a thoroughly original supply of material which is bound to inform the theatregoers that Al. Reeves is coming. Mrs. Reeves now wears a solitaire, set in black, that out-rivals Al.'s famous glimmer.

CLEAN SHOWS AT CINCINNATI.

Cincinnati is to clean up its burlesque entertainments, according to the order of Mayor Spiegel, who states that any infraction of his orders regarding the nature of the shows will result in the closing of the houses. The Olympia and the People's are the houses affected, and Rev. John F. Harget, of the Law and Order Committee of the Federation of Churches, and Henry Woost, secretary of the Vigilance Society, have been investigating the shows.

DEWEY LOSES APPEAL.

The Appellate Division has reversed Supreme Court Justice Delehanty, who denied an injunction restraining the Superintendent of Buildings from authorizing the owners of the Dewey, New York, to alter the theatre according to plans violating the building law. The plans are rejected, and the house will be kept closed until further developments.

MILKMEN'S BENEFIT.

The proverbial "milkmen's matinee" will be realized, but at a night performance, at Miner's Bronx, Oct. 22, when the Retail Union of Milkmen have bought out the entire house, and with their friends will see the Girl Trust. Mr. Miner will shortly introduce special nights and attractions for Bronx wheelmen.

THEATRICAL EMPLOYEES' BALL.

The fifth annual Theatrical Employees' Ball will be held Nov. 5, at Eagles' Temple, Broad and Spring Garden Streets, Philadelphia. There will be a big cabaret show, a chorus girls' beauty contest for a prize costume. Each lady attending will receive a handsome souvenir. Joseph Lemer is chairman of the committee, assisted by Frank Ennis and Louis Ritt.

JEANNETTE DUPRE IS O. K.

Jeannette Dupre wishes to contradict the statement that there are any attachments out against her show. She also assures us that there is no danger of her going into bankruptcy.

SWUNG TO GILMORE.

Beginning Oct. 25 the burlesque wheels will play the Gilmore Theatre, in Springfield, Mass., the Columbia shows the first half and the A. B. C. attractions the last half of week.

SMILING BEAUTIES.

RATING.

Book	Chorus	Costumes	Scenery
90	100	100	100

Principals	Olio	Comedy	Numbers
95	85	100	95

A good laughing show is this. At the Columbia, New York, the rapid fire comedy is heartily enjoyed, as furnished by Harry K. Morton, who is doing hard work in easy going style, and by Joe Emerson, who qualifies first as the straight and then as the "bum," working in perfect harmony and with good effect.

Zella Russell is playing the lead as Mrs. Murphy; leads several numbers, does her piano specialty, and is in evidence throughout the entire bill.

June Mills dashes on and off in several characters, and offered her specialty to riotous encores.

Billy Innis, Ballard Brown, George L. Dorsey, Lew Heslin, Herman Steinman, Margaret Rutland, Edythe Warwick, Emma Read, Sadie Fairchild and Marie Doherty completed the cast.

The opening scene was a flashy ensemble of the girls in showy open front costumes, with the bright scenery handsomely lighted by an electroller of twenty-five lamps and sixteen wall brackets. The costume changes were all effective, especially a spangled black bodice with short flimsy Bulgarian skirts and the march suits.

The prison scene was a big laugh, with Morton and Emerson at the ends of the line-up.

The numbers included: "Beauty Doctors," by Morton and Emerson; "Beautiful Band," by Miss Mills; "In Tennessee," by Miss Russell, assisted by Morton and Emerson; "The Same Sweet Girl," by Mr. Heslin and Miss Meredith; "Watch Your Step," by H. K. Morton; "If You Want a Little Doggie," by Miss Bromley; a dance by Morton and Emerson and Miss Russell; "To Lou," by Miss Mills; "Just As the Sun Went Down," by the Trio; "Jack O'Lantern," by Miss Meredith; "Araby," by Miss Russell; "Suffragettes," by Misses Russell and Mills, and "The Three Jolly Sailors," by Steinman, Heslin and Dorsey, singing "Bom-Bom-Bay," "Little Grey Mother" and a calliope imitation.

Several funny scenes ensued between Miss Mills, as a German customer, and the two Beauty Doctors, also with Miss Russell, as a Quaker girl.

"The Suffragettes in 2015," the sketch used some time ago in the Lew Field Show, had June Mills, Zella Russell, Harry Morton and Joe Emerson doing full justice to this funny travesty.

The chorus includes: Sadie Fairchild, Ella Warwick, Mame Doherty, Maud Dorsey, Henriette Creen, Marie Williams, Ethel Sheppard, Emma Read, Zoe Dare, Bonnie Douglas, Eleanore Luker, Emma Morse, Hannah Gilbert, Edna Bennette, Mollie McAlpin, Marzarette Ruthland, Nina McAlpin, Ivy Joyce, Pearl Lawton, Hattie Emery, Sophie Klotz.

The staff: Benjamin Harris, manager; Fred Strauss, business manager; Wm. Innes stage manager; Tom McLaughlin, musical director; Fred Rose, carpenter; Billy Graham, properties; Al. Clark, electrician; May Emerson, wardrobe. *Mill.*

MERRY BURLESQUERS.

As predicted in last week's issue, Richy Craig has joined the Independent Circuit, and his Merry Burlesquers opened 18, at Daly's, showing "The Funny Janitor," with Craig in the title role, and "Fun at the Beach." The company includes Jim E. Dalley, Dorothy Blodgett, Billy Johnson, Marie Elmore, Louise Pearson, Joe West, Jack Davis and Al. Berlin.

The olio includes: Richy Craig and his phonograph partner; Davis and Elmore, comedy act, and Al. and Tillie Berlin, wheeling experts.

The show will be fully reviewed in our next issue.

USING THE DICTIONARY.

In a review of a burlesque show published in a recent issue of *The Sunday Transcript*, of Philadelphia, the editor has gone through the entire dictionary for words, starting with "uncleanliness" and winding up with "bestial." He discovered two hundred and ninety-six terms which, in his opinion, fitted the performance.

JOLSON CLOSES WITH MARION.

Harry Jolson closed with Dave Marion's company at Miner's Bronx, Oct. 9, after a series of events which led up to this move. He has been replaced by Bert Grant.

IT IS now reported that the deal for the Liberty, Brooklyn, will be closed by the Big Ben Burlesque Circuit this week.

"WHITIE" McCARTHY, the healthy property man of the Gayety, Brooklyn, has a new idea each week. Here's his latest offering for next Summer: In the mornings he is going to pose for the Vitagraph Co.; in the afternoon paint scenery, and after dusk he is going to peddle silken lingerie. And yet they say "Whitie" has no ambition.

THE AMERICANS are at the Olympic, New York, this week.

THE CORINTHIAN, Rochester, is out of the American Burlesque Circuit. The Columbia wheel shows fill in the lay-off week between Buffalo and Montreal at the National. The American wheel shows skip Rochester.

FALL RIVER is now a full week stand on the American Circuit.

THE COLONIAL, Columbus, is now the burlesque house.

BILL MOSSEY, the musical tramp, succeeds Tom Haverly with the Gay New Yorkers.

CHORUS GIRLS' CONTEST.

The offer of a prize for the most popular chorus girl made by THE CLIPPER for the season ending July 1, 1916, has created some excitement among the girls, and it behooves them to get busy.

THE LADY SECURING THE MOST VOTES WILL RECEIVE ONE HUNDRED DOLLARS IN GOLD, AND EVERY OTHER CONTESTANT WILL RECEIVE A BONUS IN THE FORM OF TEN PER CENT. OF THE AMOUNT TO THEIR CREDIT.

GET BUSY, GIRLS.

One year's subscription....$4—40 votes.
Six months.....$2—20 votes.
Three months.....$1—10 votes.

MISCHIEF MAKERS.

At the Olympic, New York, F. W. Gerhardy's show drew fine houses with sharp burlesque. The dialogue and action was timed to fill local requirements. The girls are not taxed much for tights, as those encumbrances were worn in only one number, a march. Otherwise bare limbs were shown, to the very limit, in all the other numbers, and they were very much emphasized at that, by some of the girls, with an assortment of whoops and screeches.

Margaret Shannon appeared as the Gay Widow, and led several numbers. Richy McAllister looked and acted aborty. Phil Jaffe did characters, including an effeminate role; he also did some good dancing. George Brennan played the straight, Felix Bush was effective as the Dutch. Mabel Clark appeared as Ruth, Ruby Lusby played a lively soubrette and poured some tabasco in some of the scenes and numbers.

The chorus included: Claire Bogardus, Julia Hearn, Della Devere, Dot Ellsworth, Josie Larue, Jennie Ralston, Minuet Livingston, Peggy Bruce, May Robertson, Ruth Taylor, May Bartel, Gertie Knight, Anna Norris, Edna Lawrence, Clara Shuman, Patsy Joachin, Budby Hindson.

The numbers included: "Plantation Days," "Darkies' Serenade," "Norway," "Midnight Cakewalk Ball," "Araby," "Chicken Dinner," "Kentucky Home," "Dixie Land," "Gay Paree," "Swim Back to the Shore," with a raw finish that took encores, and "You're the Girl for Me."

The Aloha Twins made their usual hit with their Hawaiian songs and dances, and led the final round-up.

"The Diamond Garter," the funny story, a shadow dance, a suggestive hit with a duster, another one on the bench, were among the comedy factors.

Staff: Manager, F. W. Gerhardy; business manager, Walt. Kinback; master carpenter, Tom Cunningham; musical director, Jack Adkins; master of properties, Ralph McNally; electrician, Doc. Covalt; wardrobe mistress, Clara Shuman. *Mill.*

LOUIS LESSER, who posted the bills announcing the coming Columbus and his crew, is at the Gayety, Brooklyn, this week, with his "Girls from the Follies." His latest business getter is a popularity contest for the prettiest female patrons. A silver service set is the prize.

CHAS. M. BAKER has been tinkering up the U. S. Beauties during the Jersey City engagement, and the performance is now greatly improved. Harry Stanley replaced Tom Burnett.

FLORENCE TALBOT joined the Gay New Yorkers Oct. 24.

DR. ROLLER, the wrestler, is an added feature at the Star, Brooklyn, this week, with the Frolics of 1915. He will meet all comers at each performance.

JOE BUCKLEY has replaced Ross Snow with the Midnight Maidens.

JOE ADAMS, well known in the burlesque field, is now in the mining game near Helena, Mont.

MRS. HARRY MARTELL died Oct. 16.

BOB MANCHESTER'S BURLESQUERS played to big business at Buffalo, New York, last week. They lay off this week, and play the Columbia, New York, Thanksgiving Week.

HAL LANE is credited with several of the new numbers which went over fine at the Columbia, New York, last week, with the Watson-Wrothe Show. He had gone on the Boston to fix them up.

NES LAVENE, treasurer of the Star, Toronto, and Joe Carlyle, agent of the Star and Garter Show, were kept busy last week looking after Martin Wigert, manager and advance of the Harry Hastings Show. All were bustling. Mr. Carlyle says: "Things in Toronto are all shot to pieces."

BALLARD BROWN and MADGE LOCKE have closed with the Smiling Beauties.

FRED ASHBACH, leader of the Fashion Girl Burlesque Co., died at the Family Hotel, Milwaukee, Wis., Oct. 15. The show was playing at the Empress when Ashbach was taken ill.

EMMA MYATT, appearing at the Star, Scranton, was married to Ernest Smith, electrician, on the stage of the theatre, Oct. 14.

BISSETT and LA BOOTH left the cast of Lady Buccaneers, Oct. 16, at Worcester, Mass.

PRINCESS DOVEER played the Union Square and Daly's, New York, last week.

ARTHUR MAYER, of the City Sports, mourns the loss of his mother, who died at her home in New York, Oct. 14.

MARTIN J. WIGERT, who was in advance of the Tango Queens the early part of the season, was appointed manager of the Hasting Big Show in Kansas City several weeks ago, replacing Charles Bragg. Wigert is looking after the advance work of the Big Show as well as the management.

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DRAMATIC TABLOID STOCK
LIGHT COMEDIAN, MAN FOR JUVENILES AND HEAVIES, INGENUE WOMAN
All must have appearance. Wardrobe and ability. State age, height, weight and send late photo, if you want to be considered. Salary must be low. Specialty people preferred. Franklin Chapel wire.
JACK CHAMPION, Hillsboro, Ill.

WANTED WOMAN INGENUE TYPE
Pleasing appearance. Double piano. State age, height etc. Don't misrepresent. Send photos and programs.
Address IDA WESTON RAE CO., Wahepton, N. D, Oct. 21, 22, 23; Morris, Minn., Oct. 24, 25, 26.

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Wanted—Piano Player That Transposes and Reads at Sight. No tickets. Winter work, tent show. Address EDWARDS & MURRAY STOCK CO., Enfield, Ill.

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CLIPPER BUSINESS INDEX

Advertisements not exceeding one line in length will be published, properly classified, in this index, at the rate of $10 for one year (52 issues). A copy of THE NEW YORK CLIPPER will be sent free to each advertiser while the advertisement is running.

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WANTED—PEOPLE IN ALL LINES, for One Piece Shows, located stock, and city and night stand shows at all times. (Write when out of work.) State all particulars. (Put ad. in your book.) Address EMPIRE PRODUCING CO., Empire Theatre, Pittsburg, Pa. CHAS. KRAMERS, Gen. Mgr. JOS. KING, Gen. Director. People up in "East Lynne," "St. Elmo," "Lena Rivers" write.

WANTED—To buy a Power's, No. 6A, in good condition. Also Punch and Judy Figures, with Frame, and Marionettes, with Props. All must be first class.
GEO. H. SNOW, Box 300, Ludlow, Vt.

OUT OF TOWN NEWS

BOSTON.

The past week was a corker for the theatrical business, the World's Series games and Columbus Day bringing thousands to the city, who, after the games, crowded hotels and cafes, and then the theatres seemed to be the objective point. It was certainly some week.

PLYMOUTH (Fred E. Wright, mgr.)—After nearly three weeks of darkness, this house opened, Oct. 9, presenting a comedy, entitled "Back Home." It is a dramatisation of Irvin Cobb's stories of Southern life, and especially the incidents associated with the famous Judge Priest, but the dramatist, Bayard Veiller, has framed them into a continuous narrative, and added some new points. The interpreting company is an excellent one, and includes: John W. Cope, Willis P. Sweatnam, Sydney Booth, Phœbe Foster, Richard Hale, Fred Goodnow, and a large number of "extras." A long engagement is looked for.

YE WILBUR (Wilbur Theatre Co., mgrs.)—The dainty little comedy, "A Pair of Silk Stockings," has caught the popular fancy, and enters 18 upon the third week of its engagement at this "intimate" playhouse.

SHUBERT (Wilbur-Shubert Co., mgrs.)—The eighth and final week of "Experience" begins 18. The eight star restoration of "Trilby," under the direction of Joseph Brooks, follows for a fortnight's stay.

HOLLIS (Charles Frohman, Rich & Harris, mgrs.)—The smart musical comedy, "Nobody Home," is now in its ninth week in Boston, six of which were played at Ye Wilbur. The removal of the play hasn't lessened its popularity.

TREMONT (Jno. B. Schoeffel, mgr.)—Fourth week of "On Trial." The Red Sox and Phillies attended the performance 18 as guests of Cohan & Harris.

PARK SQUARE (Fred E. Wright, mgr.)—The eighth week of Margaret Mayo's farce, "Twin Beds," begins Monday of current week.

COLONIAL (Charles Frohman & William Harris, mgrs.)—The final two weeks of a six weeks' engagement of "Ziegfeld Follies" is now under way.

MAJESTIC (Louis B. Mayer, mgr.)—"The Birth of a Nation" enters 18 upon its twenty-ninth continuous week in Boston. The run will come to a close in a fortnight.

TOY (Toy Theatre Management).—A residence repertoire company, to be known as the Copley Players, opens the season of this house 12 with the first presentation in Boston of a comedy by Stanley Houghton called "Independent Means." The company includes: Henry Crocker, Agnes Elliott Scott, Max Montesole, Alice Moffat, Edward Pierce and Viola Compton.

CASTLE SQUARE (John Craig, mgr.)—The great success of the Craig Players in "The Blindness of Virtue" caused Mr. Craig to continue the play indefinitely. This is the third week. A new and original play is in preparation.

WALDRON'S CASINO (Charles H. Waldron, mgr.)—The Smiling Beauties pleased last week. There were two burlesques, "The Beauty Shop" and "The Suffragettes," and an olio. Harry K. Morton and Joe Emerson were responsible for the greater number of laughs in the burlesques. The Maids of America, headed by Don Barclay and Al. K. Hall, is current week's attraction. The Sporting Widows follow.

GAIETY (George R. Batcheller, mgr.)—Large audiences greeted the Million Dollar Dolls last week. The burlesque, "Hotel de Gink," was very laughable, Lew Hilton and Lester Allen, the two comedians, doing excellent work. Frances St. Clair and Elsie Meadows proved to be talented women with excellent voices. The Social Maids current week, with Dave Marion to follow.

HOWARD (George E. Lothrop Jr., mgr.)—The burlesque is furnished by the Tempters, and the olio by the Mirano Brothers, Evans and Wilson, Frank Ward, Edwards and Hardy, Clarice Grogan Duo, Beatrice and Clinton, Dan Haley, and Fred Norman. The U. S. Beauties Co. next.

KEITH'S (Robert G. Larsen, mgr.)—Bill week of 18: Mercedes, the musical enigma, assisted by Mlle. Stantone; "Woman Proposes," Watson Sisters, Dorothy Toye, Al. Herman, the Baggessens, Charles Mack and company, Eunice Burnham and Charles Wilbur.

ST. JAMES (Joseph Brennan, mgr.)—Bill 18-20: Schrodes and Chappelle, "The Fixer," Willie Smith, Picciani Troupe, and three to fill. For 21-23 Romain and Roberts, Rockwell and Wood, Brierre and King, Vaudeville in Monkeyland, and three to fill.

GLOBE (Frank Meagher, mgr.)—Bill 18-20: Kay and Vernon, Kane and Thomas, "The Dairymaids," with Eddie Foley and Lee La Tour, and three to fill. For 21-23: David S. Hall and company, Willie Smith, Jennings and Evers, Schrodes and Chappelle, Picciani Troupe, and two to fill.

BOWDOIN SQUARE (George E. Lothrop, mgr.)—Bill 18-20: T. F. Thomas' Musical Comedy Co., Wanda, educated seal; Allen and Clark, Florenz, the Matthews, Larkin and Evelyn, and Fay and Sweeney. For 21-23: T. F. Thomas Musical Comedy Co., the Kanes, Gredno Troupe, Murray's Cabaret Dogs, Baker and Murray, and American Trio.

GORDON'S OLYMPIA (John E. Comerford, mgr.)—Week of 18: Piccolo Midgets, Ellsworth and Ardsley, "Wanted, John Douglass," Jack Strauss, and Watson's Farmyard Frolics. Geoffrey Whalen also lectures.

SCOLLAY SQUARE (A. H. Malley, mgr.)—Paul La Croix and company, Jack Marley, Six Stylish Steppers, Four Musical Lunds, Le Van and Rose, and Travillo Brothers are booked here for the current week.

BOSTON THEATRE (Francis J. D. Ferguson, mgr.)—The Fadettes' Orchestra continues to give splendid concerts, and also adds to the pictures with appropriate music. Mary Pickford and "Neal of the Navy" episode head a long picture bill.

BIJOU (Harry Gustin, mgr.)—Usual strong picture show, with well known soloists to make it an ideal one.

VAUDEVILLE AND PICTURES.—Grand Opera House, Hub, Park, Modern, Scollay Square, Shawmut, Franklin Park, Old South, Washington, Scenic Temple, Star, Premier, Unique, Comique, Apollo, Winthrop Hall, Harvard, Gem, Day Square, Magic, Cobb, Back Bay, Puritan, Congress Hall, Niagara, New Palace, South End, Eagle, Superb, Roxbury, Huntington Avenue, Beacon, New Palace, Egleston Square, Supreme, Roslindale, Crescent Gardens, and others.

NOTES.

SEATED in "Twin Beds," in the main dining room of the Hotel Georgian, Oct. 8, the members of the "Twin Beds" company, now playing at the Park Square Theatre, were the guests of Manager W. E. Smith, of the Georgian. In the centre of the colonial dining room was a long table decorated with variegated lights and American roses. The guests were seated on settees made from the head and foot boards of "twin beds." As the

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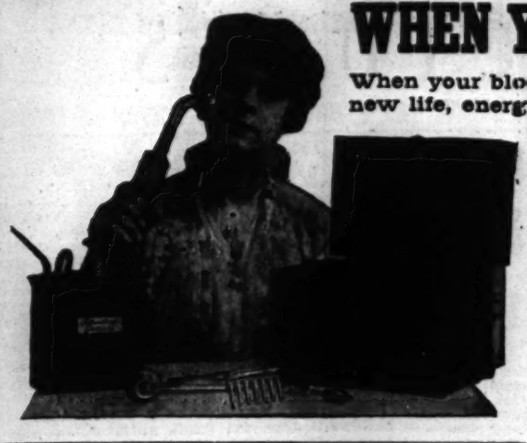

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guests entered, four hotel waiters, in pajamas, followed with glowing candles, as the electric lights were turned low. Colored lights were set in motion and kept circulating around the dining room. Among those present were Madge Kennedy and mother, Ray Cox, Alice Johns, Jane Seymour, Mr. and Mrs. John Wesley, Leo Carrillo, John Cumberland, Mr. and Mrs. Edgar Selwyn, Irvin Cobb, Mabel Acker, Mr. and Mrs. Fred E. Wright, and Mr. and Mrs. Bayard Veiller.

THE BOSTON HIPPODROME, formerly the National Theatre, opens its season this week beginning Oct. 18. The chief attraction will be Creatore and his band of fifty musicians. There will also be a variety of interesting pictures. In addition to concert numbers the band will also play appropriate musical accompaniments to the screening of the pictures.

The Chicago Tribune's war pictures, made on German battlefields by special permission of the German and Austrian officials, will be shown at the Tremont Temple commencing Oct. 18.

THERE were holiday matinees at all the Boston theatres on Columbus Day.

OCT. 10 the Castle Square began a series of Sunday night concerts. The program included vaudevilie, pictures and a lecture on the Civil War.

THE photoplay, "Carmen," with Geraldine Farrar as the star, closed its stay at Symphony Hall with two performances on Columbus Day.

MR. and MRS. HARRY K. MORTON (Zella Russell), who were with the Smiling Beauties at Waldron's Casino last week, are residents of Revere, and among the most expert swimmers at that seaside resort.

MARY YOUNG, of the Craig Players, has returned for good this season after an absence of several weeks. She is now playing the leading role in "The Blindness of Virtue."

E. D. PRICE, the veteran theatrical man, is in town in advance of "Trilby," which comes to the Shubert Oct. 25.

OCT. 9 John McCormack gave his first concert of the season in Boston at Symphony Hall, and sang to over 2,500 people, all the hall would accommodate.

THE Boston Press Club was jammed to its doors Oct. 11 with celebrities of the fourth estate and of the stage. The occasion was "Baseball Night," given in honor of the newspaper men covering the World's Series in Boston, and altogether it was the most elaborate and successful entertainment ever undertaken in the history of the club.

PRINCIPALS and members of nearly every theatrical company in Boston provided an entertainment such as is usually seen only at benefit performances of their profession. Ex-Mayor Fitzgerald presided, while the "Nobody Home" and "Ziegfeld Follies" companies, stars from the Loew houses and others rendered their popular hits with an *eclat* that delighted the more than two hundred visiting sporting writers and local members of the newspaper craft and their friends. "Ty" Cobb was there with Hughie Jennings, as well as a dozen other player-writers. Following the entertainment program, which began at midnight and ended at 3, was dancing of the ballroom variety.

ELSIE FERGUSON will be the first star of the present season at the Hollis.

MESSRS. ELLIOTT, COMSTOCK & GEST have organized a second company to present "Experience." This company, headed by Richard Barbee, as Youth, will open at Albany, N. Y., Oct. 21.

CHARLES DIAMOND, who was at the Bowdoin Square last week, is an old time harpist. He contributed a specialty that was one of the features of the bill.

FRANK O. NASH, a widely known organist and teacher of music, died, Oct. 11, in this city, as a result of a cerebral shock. He was born in Hingham, and never married. Mr. Nash was long identified with Henry W. Savage's musical enterprises, especially in this city.

THE Brockton Fair, one of the best known in this State, did not pay expenses this year, according to a statement issued by Treasurer E. M. Thompson, who blames the weather. The attendance for the five days, Oct. 5-9, was the smallest since 1904.

ALL is joy in Boston town now that the Red Sox came across with the fourth and necessary win over the Phillies.

SAN FRANCISCO.

COLUMBIA.—Monday, Oct. 18, sixth week of Margaret Anglin. The play will be "The Divine Friend."

CORT.—Sunday, 17, second week of "So Long, Letty."

SAVOY.—Monday, 18, "The Birth of a Nation."

ALCAZAR.—Monday, 18, Lytell-Vaughan Players in "He Comes Up Smiling."

POST.—Sunday, 17, stock company, in "The Woman He Married."

ORPHEUM.—Bill beginning Sunday (matinee), 17: Harry Beresford and company, Nellie V. Nichols, Jack Dudley Trio, Hooper and Cook, Rooney and Bent, Williams and Warner, Long Tack Sam and company, Walter C. Kelly, and Orpheum motion pictures.

EMPRESS.—Bill beginning Sunday (matinee), 17: Smiletta Bros. and Mora, Carlotta Stockdill, Martyn and Valeiro, Emily Ericson Greene company, Five Casting Campbells, a new feature film, and two other reels.

PANTAGES'.—Bill beginning Sunday (matinee), 17: E. J. Moore, Five Juggling Normans, Lewis and Chapin, Fong Choy, Mme. Zenda and Mercedes Crane, and pictures.

HIPPODROME.—Vaudeville and photoplay.

WIGWAM.—Del S. Lawrence Co.

THE following feature films were shown for week of 10: Tivoli Opera House, "A Girl of Yesterday" and "The Bigger Man;" at the Imperial, "Carmen," and at the Portola, "Playing Dead."

VAUDEVILLE and PICTURES are given at the Republic, Lyric, Princess, Valencia, Lincoln and Majestic.

PHOTOPLAYS are to be seen at the All Star, New Fillmore, Edison, Market Street and Regent.

PICTURES only are shown at the Grand, Polk, Broadway, Majo-Biograph, Silver Palace, Victoria, Progress, Y-Odeon, Unique, Pastime, Queen, Elite, Cory, Liberty, Lyceum, New Rex, Shanghai, Sherman, Sunset, Verdi, Vicksburg, Idle Hour, Boppy, Haussler, Class A, Acme, Capital, Clement, Electric, Bay View, Bell, Castro Street, Cortland, Crystal, Excelsior, Fairyland, Fisher's, Flag, Forestic, Glenodeon, Golden City, Golden Eagle, Gordon Sami, Haight Street, Hayes, Homestead, Irving, Kearny Street, Kentucky, La Bonita, Mission, New Bell, Nixon, Ocean View, Opal, Oriental, Palace, Palm, Panama, Peerless, People's, Photoplay, Sixteenth Street, Smith, Star, Washington Square and York.

NOTES.

DON CARLOS, the well known showman, who has two concessions at the Exposition — Esau and Eliza and dog and monkey carnival—both of which are interesting and paying well, has an addition to his family in the person of a tiny baby ourang, the offspring of Eliza. Carlos has received a tempting offer from Sid Grauman, representative of the Sullivan & Considine Circuit, for a tour of forty weeks with his attractions at the close of the exposition, but he is considering an offer to visit San Diego and show there.

FRITZ KREISLER will give an extra concert, 17, in the Cort Theatre.

THE Associated Theatrical Managers of San Francisco will hold a benefit at the Columbia Theatre afternoon of 22, for the purpose of replenishing its charity fund for the sick and needy of the profession while in this city. Every theatre in this city will take part.

VICTOR HERBERT will conduct seven concerts with sixty-five picked musicians in Festival Hall, on the Exposition grounds, beginning Nov. 1 and ending with a matinee 7.

THE official Exposition orchestra of eighty men, under the baton of Max Bendix, with Alice Gentle as soprano soloist, will give a concert in Festival Hall, on the Exposition grounds, afternoon of 17.

Racine, Wis.—Orpheum (H. L. Winckler, mgr.) bill Oct. 17-20: Sebastian Merwill and company, Ned Abel Mme. Semiko and Adela, Norwood and Norwood, Tom Davies and company, Carson and Willard, and Les Diodattas.

STRAND (A. W. Miller, mgr.)—Vaudeville and moving pictures.

MAJESTIC, GRAND, BIJOU, REX, AMUSU and JINNEY, moving pictures.

MOTION PICTURES

HARRY ENNIS, MOTION PICTURE EDITOR.

FAMOUS PLAYERS TO PICTURIZE "DIPLOMACY"

CELEBRATED CHAS. FROHMAN SUCCESS WILL BE ELABORATELY SCREENED WITH MARIE DORO AS STAR.

Marie Doro, who created a distinct screen sensation in her first appearance in motion pictures, in the Famous Players Film Company's production of "The Morals of Marcus," and who has repeated this triumph in that company's latest release, "The White Pearl," will, upon her return from Los Angeles, where she will remain for a short time, appear in an elaborate photo production of the great dramatic success, "Diplomacy," by Sardou. The presentation of this celebrated play on the screen was this week arranged by the Famous Players Film Company through its theatrical affiliation with the Charles Frohman Company, which controls this dramatic property.

"Diplomacy" is the most valuable dramatic acquisition to the screen since "Zaza" and "Bella Donna," which were also secured by the Famous Players, and added interest attaches to the plan to present Miss Doro in its screen adaptation, because of the fact that in the oral version of this famous play she attained one of her greatest stage triumphs. It was only a year ago that Miss Doro co-starred with William Gillette and Blanche Bates, in the revival of the great Sardou play at the Empire Theatre, New York, under Frohman management. This revival was hailed as one of the most notable theatrical events of the season, and Miss Doro scored a great personal success in the role which she will now present on the screen. It was also in "Diplomacy" that Miss Doro won her greatest success abroad.

At the time of the presentation of the revival the New York critics were practically unanimous in declaring Miss Doro to be the most conspicuous star of the three, one of them even going so far as to say, "In truth there is but one star of the three. That is Marie Doro, who plays the part of Dora better than it has ever been played before."

Especial tribute was paid to the overwhelming emotional powers of Miss Doro in the great climax in which the husband of Dora, believing her to be a spy, urges her to confess and seek safety in his protection. Terrified, grief stricken, and finally enraged by her husband's lack of faith in her, Dora storms and then is dissolved into tears.

Recognizing in the star's performance remarkable dramatic maturity and strength, one critic declared that Miss Doro had passed from the actress playing her quaint and agreeable ingenue parts to the actress who can, with equal justice, represent a variety of moods and passions. She played without a false or weak note, and, whereas, she showed charm and grace in some episodes, she infused a passionate energy into her big scenes. She was declared to be exquisite to look upon and stirring to the emotions.

The scenes of the renowned drama are laid at Monte Carlo and Paris, where Baron Stein and Comtesse Zicka, spies, attempt to steal important British State papers from the first secretary of the embassy, the guilt being cleverly shifted to the secretary's bride. The plot is so splendidly constructed that it is almost fascinating to watch the weaving of a web of suspicion about Dora and the revealing of her innocence. It has an international flavor and hints of war and diplomatic complications, spying and official deception, making it a timely production in these days of warfare.

Having already established a reputation as an international film favorite, a supreme actress and a dazzling beauty by her former appearances on the screen, it is a foregone conclusion that Miss Doro will more than duplicate in this adaptation the unusual triumph which she won on the stage.

"Diplomacy" will be he ninth Charles Frohman production to be transferred to the screen by the Famous Players, who have already presented feature adaptations of "The Conspiracy," "The Morals of Marcus," "David Harum," "Are You a Mason?" "The Pretty Sister of Jose," "The Dictator," "The Fatal Card" and "Zaza."

"Diplomacy" will be released on the next Paramount quarter.

MACAULEY EVOLVES NEW CARTOON METHOD FOR SCREEN.

C. R. Macauley, one of the foremost of living cartoonists, whose reputation abroad is as secure as it is in this country, and whose cartoons have been known for a quarter of a century in the great papers of New York, has invented an interesting method of reproducing his work in motion pictures. Within the next ten days his art will be shown on the motion picture screens throughout the country, in what Mr. Macauley calls "Epic Cartoons."

The problem the cartoonist had to solve was a method of visualizing every stroke of the pen, without the use of thousands of drawings, which took months to make, assemble and photograph before the public saw them on the screen as "animated cartoons."

A patent recently granted and others pending, bid fair to revolutionize this ever popular branch of motion picture art; for Mr. Macauley has solved his problem and can now work at top speed, as though making a rush cartoon for to-morrow's paper. Aside from the wonderfully lifelike motion of his characters and animals, the cartoonist has bridged the difficulty of having his moving objects cast their shadows as they go, a thing heretofore unaccomplished. The drawing of the figures in combination with the employment of double exposures, provide startling revelations in the way of effects to be accomplished in motion picture photography, and open up a virgin and almost limitless field.

For the first reel of his Epic Cartoons, which are to be issued weekly and will deal with the current events of the world, Mr. Macauley has gone to the immortal "Temple of Fame." The screen shows the stately and impressive edifice, with its pure Greek lines, on the top of the hill. Up the broad path comes Fame, who pauses as she climbs the majestic steps and, slowly turning, shows the wonderful Greek profile of Adele Blood.

Mr. Macauley had great difficulty in finding the woman to be screened as Fame. She must be beautiful of form and face, statuesque, with grace and power in every gesture; fitted to wear the long-flowing, graceful gown of the Greek women of the time of Phidias, and must possess a Grecian profile, such as we are accustomed to seeing upon the obverse side of our good American dollars. After a search of weeks, in which he was assisted by fellow artists, Mr. Macauley found all required qualities in Miss Blood, who is known for her work in the title role of "Everywoman." As this is Miss Blood's debut before the motion picture camera, she did not have to forget many things which would have been detrimental to the Epic Cartoons.

Fame enters the temple, and is seen walking like a spirit down the long and stately Corridor of Time. She turns to scrutinize the Niches of History, filled with the busts of the great departed, Rameses II, Alexander, Attila, Cæsar, Pompey, Cyrus, Xerxes, Homer, Virgil, Demosthenes, Beethoven, Liszt, Pericles, Dante, Shakespeare and other distinguished dead. Fame pauses before a pedestal on which rests a block of virgin marble. Out of nothing appear the Hands of Destiny, clutching the mallet upon which is written the word "Liberty," and a chisel. These attack the marble and, as the marble chips fly, one sees the face of Washington assume proportion under the steel, while Fame stands by in contemplation.

When the completed bust stands where was once a block of marble, the picture dissolves and reveals the scene of the Father of His Country in his immortal crossing of the Delaware. Fame, signifying her approval, lifts the bust and places it in an enduring niche of history.

Again do the hands of Destiny pick up the implements of the sculptor this time to line the rugged face of Lincoln, which is tenderly lifted to its niche in the Corridor of Time.

The third bust sculptored by Destiny is that of President Wilson. When Destiny, wielding the mallet of "Humanity," has completed it, the bust dissolves into a picture showing the sinking of a ship at sea and the struggling of the passengers and the crew to escape. Then is shownas deserted battlefield, with its tragic horror of war's peace. Fame is then shown placing a wreath of laurel on the brow of Wilson, and with her hands on the marble image, looks to the audience with an expression of inquiry, as though asking it whether the sculptored block of marble shall be enshrined in a niche in the immutable Corridor of Time.

The novelty of Macauley's idea in so strikingly treating the leading topic of current world events, and Miss Blood's compelling grace and beauty on the screen, promise much for the new field chosen by the cartoonist.

MISS HARRIS TO WRITE FOR HORSLEY.

Theodora Harris, one of the best and foremost professional writers of photoplays, who has had many of her conceptions produced by the leading motion picture manufacturers, has been engaged by David Horsley to write feature scenarios, and has joined the regular staff of writers at Mr. Horsley's studio in Los Angeles. Miss Harris has a splendid record of past performances which may be taken as an indication of what may be expected of her efforts in Mr. Horsley's productions.

CRANE WILBUR, ACTOR-AUTHOR.

Oct. 27, David Horsley will release, through the Mutual Film Corporation, the second of his three reel Centaur Star Features, under the title of "The Blood of Our Brothers," a war drama, featuring Crane Wilbur.

According to reports from Los Angeles, where the picture was made, "The Blood of Our Brothers" is the most ambitious undertaking ever attempted in the production of a three reel subject for regular program service. In addition to this it is claimed that the production will very readily stand beside the greatest and most influential screen conceptions ever offered.

Aside from the fact that thousands of dollars have been spent in making it, the production is notable primarily because of the bigness of the subject. Founded on war, its horrors, and its devastating consequences, the story, in its analysis, is said to be the most powerful plea for peace ever advanced through the medium of motion pictures.

The idea is treated in allegory, relieving the spectator of the weariness of a heavy sermon. The forceful punch and the strength of the lesson is not alleviated, however. On the contrary, by this treatment, with its contrast of colors and of high lights and shadows, the moral of the drama is, if anything, more directly brought home. It also provides a certain charm that perforce could not be obtained by any other means, adding a great degree of interest to the keynote of the subject.

A splendid cast has been chosen by Mr. Horsley, with Crane Wilbur, who is the author of the story, playing the leading role. Director Arthur Maude has been commissioned to spare no expense in mounting the story, and the lavish expenditure he has made is sure to be reflected in the finished picture.

JOSE BACK FROM BAHAMAS.

Edward Jose, the Pathe producer, has just returned from a trip to the Bahamas with his "Nedra" company, and a batch of interesting stories. With him were Margaret Greene, George Probert, Pania Marinoff, Crauford Kent and a swarm of "extras." Judging from Mr. Jose's stories and the "stills" he brought with him, his Gold Rooster play is a colossal production.

Readers of the book "Nedra," which is by George Barr McCutcheon, will remember that the hero and heroine are wrecked on an island, where they are made king and queen by the natives, who never before have seen a white man. There is also a stirring battle between the friendly natives and hostile tribe, in which the good generalship of the white man decided the victory. Mr. Jose employed in these battle scenes some two thousand of the native Bahaman blacks, and found to his surprise that they did their parts well. One scene, which is particularly effective, shows the defeated savages jumping from a lofty cliff into the ocean below. The cliff used in the scene was some one hundred and fifty feet high, but the colored actors plunged from it as though it were their own doorstep.

Only once did the dusky supers show fear. There is only one real forest on the island on which they were working, and while going through it the company ran across a large snake. The supers fled in all directions, and refused to go into the woods again until the snake was captured. A white man was the only man who dared to go near the reptile, and he soon killed it. Work then went on.

As the huge mob of colored people went from place to place to the different locations, they formed into military ranks and sang "Tipperary." The rousing chorus from so many throats attracted great attention, it is needless to say, and everyone in the islands soon knew Jose's players.

A British warship was lying in the harbor of Nassau, and the officers of it extended many courtesies to the players in the way of permitting them to take pictures on shipboard and entertaining them.

"MOVIE" MEN EXTRA HAZARDOUS.

And now the insurance companies have it in for the moving picture people. Tom Terriss discovered this last week when he went to take out new life and accident policies. To his dismay he ran afoul on the occupation query, finding that because of the "Perils of the Movies," directors and actors are to be listed henceforth along with the steeplejacks in the class "extra-hazardous."

SOUNDS REASONABLE.

In one of the episodes in the "Ashton Kirk" series of pictures, which Ashley Miller is producing for Arnold Daly, the interior of a houseboat forms the *mise en scene*, and Mr. Miller has used his own boat, "Arkady," for the model made for the picture. Furnishings and arrangement are to be duplicated exactly, and the set for the picture is being built upon a raft so that the lift and sway of the water will be transferred to the picturization.

WARWICK GETS "HEROIC" PART AT LAST.

For the first time in his career as a World Film star, Robert Warwick will appear in the Wm. A. Brady photodrama, "The Sins of Society," as an American military officer. Oscar Eagle is directing the picture, in which is shown, among many other startling scenes, the sinking of a soldier crowded transport by a submarine.

Mr. Warwick's last offering, "The Flash of Emerald," presented him in a despicably villainous part indeed; he was a burglar, murderer, and many other things that did not please his admirers. But in "The Sins of Society" this fine, manly, and handsome artist has the fullest opportunities of "taking the stage" in a manner which those most competent to judge—the public—declare best befits him.

"The Sins of Society" will be released on Nov. 29.

E. Forrest Taylor, the new star of the Flying "A," specially chosen to portray Western types, distinguished himself in the title role of Two Slot Joe, a double-reel Banner feature, released on the regular Mutual Program, Oct. 15. The story has a Bret Hart flavor, and shows the regeneration of a gambler and desperado through his love for the abandoned wife of Tom Carroll, a dissolute claim jumper. Anna Little, famous for her brunette beauty and her wonderful work in Western pictures, impersonates Jennie Carroll. Jack Richardson and Louise Lester, established American favorites, make up the balance of a strong cast.

RAVER FILM CORPORATION ORGANIZED.

HARRY R. RAVER, WHO BROUGHT "CABERIA" TO AMERICA, CHIEF FACTOR IN NEW PICTURE CONCERN.

The Raver Film Corporation, with Harry R. Raver at the helm, will produce pictures with no fixed standard of length determined in advance. Heretofore, feature productions, especially those released on feature programs, have been of uniform length—five reels. Mr. Raver intends to disregard precedent and tell the story of each production in a natural way, consuming as much or little footage as necessary, whether the length be four reels or twelve.

Each production is to be offered on an individual basis and there will be no fixed release dates. Sufficient time will be devoted to each picture to bring out fine details in staging and acting.

While Mr. Raver admits this method will add to the cost, yet he hopes for such a better quality product that Raver films will command higher prices and popularize themselves quickly, thus covering the difference in cost.

Much of the additional time, however, will be taken up with laboratory detail. Here each scene will be given individual attention; appropriate tones and tints are to beautify each production.

The Raver Film Corporation was formed for the purpose of producing in motion pictures the plays of Augustus Thomas and other successes. The Thomas collection numbers twenty-nine standard plays of nation wide popularity, and is conceded to be the most valuable list of picture material controlled by any producing organization.

Harry R. Raver is president of the company and owns control of the $300,000 capital stock. Con T. Kennedy, owner of the Great Kennedy Shows, a twenty-six car estern organization, is vice-president. Well known showmen and theatrical men make up the list of shareholders.

No stock will be sold to the public, only close personal friends of Mr. Raver being allowed to participate.

No definite market connection has been anticipated. Mr. Raver intends that each production shall be exploited according to its importance, and strictly on merit. He believes that features are bound to vary in quality no matter how carefully produced, depending on the popularity of a star or the fame of a play, and they should not be assembled under one class and sold or rented for a fixed price.

He bases his theory on his experience with "Cabiria," which was presented at two dollars admission, top prices, as against other of his films playing at five and ten cents admission. Nearly a million dollars was taken in with "Cabiria," while twenty or thirty thousand dollars was the average on other productions.

"A good production will sell at a profit," said Mr. Raver, "regardless of programs and combinations, as there is a growing demand for the distinctive, exclusive picture."

J. J. CORBETT HEADS INITIAL RAVER FILM CORPORATION FEATURE.

James J. Corbett has been engaged to head the cast selected for Augustus Thomas' famous old play, "The Other Girl," which the Raver Film Corporation will stage in motion pictures.

This will be Corbett's first appearance in a feature film of importance. Many interesting incidents in Corbett's early life will be revived in "The Other Girl."

The scenario was prepared by George Dubois Proctor, in collaboration with Mr. Thomas.

"ROSEDALE" TO BE SCREENED BY THE B. S. MOSS MOTION PICTURE CORPORATION.

"Rosedale," the charming play which brought fame and fortune to the late Lester Wallack, years ago, will shortly be given a screen production under the direction of the B. S. Moss Motion Picture Corporation.

Mr. Moss promises not only an all star cast, which will interpret the principal roles, but a scenic production, conceded to be the most gigantic yet attempted in the film world.

A corps of scenic artists, carpenters, electricians and costumers are busily engaged at present on this production, under the personal supervision of Louis Fiatto, technical director of the firm.

THERE'S MILLIONS IN IT, BOYS.

List, men, to the Harriman National Bank and its opinion of this little game we call the movie business. The H. N. B., by the way, is rated as one of the ultra conservative financial organizations of the big metropolis. Here's what they have to say, and believe us, its 'mighty interestin' readin', Hank."

Characteristically American in its growth and scope, the motion picture business will bear study for its lesson in business intelligence and initiative, for its graphic illustration of the power of the nickel, the dime and the quarter, and among other things, for its influence on another great business—the theatre—with its close relation to real estate interests and ramifications elsewhere.

There is, perhaps, no parallel in our commercial history to the growth of the motion picture business, which now occupies fifth place among American industries in point of volume, and represents over $500,000,000 of invested capital. It is estimated that it gives employment to more than 100,000 people. There are more than 18,000 motion picture theatres throughout the country. The attendance is figured at 15,000,000 persons daily. Approximately $1,000,000 per day is paid for admission, giving the amazing total figure of $360,000,000 for the year. Handsome theatres, in expensive locations, are now given over to the motion picture business. The most notable actors are employed at high salaries, and the best plays are being "filmed." The cost of production has, in several notable instances, exceeded $100,000.

The Harriman National Bank, which endeavors to keep in touch with the entire field of industry and commerce in the United States, presents these figures as of current interest. As the industry reaches the substantial basis for which it is obviously destined, it will command the aid of banks and of investors. To watch its growth and study the causes thereof should prove instructive.

Now, what d'ye think o' that!

CLARA KIMBALL YOUNG ESSAYS CHINESE ROLES.

Clara Kimball Young is sure to delight her innumerable admirers in a forthcoming World Film production, to be called "The Spirit of the Joss House." Rex Ingram is directing the picture, the scenario of which he has also prepared.

Miss Young's cast of beauty—a delicate brunette—lends itself admirably to Chinese characterization. In this play she impersonates Ming Ti, a lovely Oriental maiden, who is stolen from China and brought to an American Chinatown by a vicious opium dealer. In his den she meets and falls in love with Demarest, an American artist.

Mystery and adventure now crowd her life, and the photoplay is replete with exciting and dramatic incidents culminating in a tragic climax.

Beautiful settings and costumes will make the picture very attractive to the eye.

World Film will shortly announce the release date of "The Spirit of the Joss House."

FROM MODEL TO SCREEN STAR.

Jackie Saunders, who stars in the forthcoming Pathe Gold Rooster play, "The Shrine of Happiness," was an artist's model before getting into pictures. She appeared on many magazine covers done by such famous artists as Harrison Fisher, Howard Chandler Christy and Clarence Underwood. As these artists are famed for their pictures of beautiful women, it may be readily seen that Miss Saunders possesses an uncommon amount of good looks. As a matter of fact, it was due to a suggestion of Mr. Underwood that she first thought of her photographic possibilities. She referred the matter to the other two artists and, finding they were of the same mind with Mr. Underwood, she determined to get a picture engagement.

She got one by going to a big motion picture concern and bluffing her way through, telling them she had had picture experience. Her first scene was in front of Grace Church, New York, with a mob of curious onlookers taking it all in. She nearly died from fright and went through her part in a maze, but the picture came out perfect.

Miss Saunders has been with Balboa for over a year, and her present contract has three years still to run—sure proof that the Balboa people like her work, and that there is a demand for pictures in which she is featured. "The Shrine of Happiness" has been paid the compliment of being sent to France to be colored, being the first five reel American production to be so treated. Truly the magazine cover girl has made good in pictures.

"NATION" BREAKS ALL BUT ONE RECORD.

"The Birth of a Nation" continues at the Liberty Theatre, where it turns into its ninth month with the performances on Sunday. Mr. Griffith's epic narrative has broken all records for the length of its run excepting the one held by Henry E. Dixey, in "Adonis," which was made nearly twenty years ago. With the past week "The Birth of a Nation" registered 628 consecutive presentations of the great spectacle in New York. It will remain at the Liberty for an indefinite term, and will positively not be seen at any other theatre in Manhattan during this engagement.

MUTUAL PROGRAM

David Horsley Presents

The Eminent Screen Favorite,

CRANE WILBUR

and an all star supporting cast in the Greatest War Drama of the Day.

THE BLOOD OF OUR BROTHERS

—a subject allegorically advancing the cause of peace, set in the most picturesque and colorful surroundings. Staged in three parts and released Oct. 27 on the Mutual program as a

Centaur Star Feature

obtainable at the branches of the Mutual Film Corporation in the United States and Canada.

A David Horsley Production

PARAMOUNT ARTCRAFT PICTURES

BOSWORTH INC.

PRESENTS

HYPOCRITES

The Film Which is Still Breaking Box Office Records

For Bookings Apply to Your Nearest Paramount Exchange

BOSWORTH

LOS ANGELES

NEW YORK

PREMO FILM CORP. TO STAR CYRIL MAUDE.

ENGLISH ARTIST WILL BE FITTED WITH CONGENIAL ROLE.

While the legitimate actors are playing to two dollar audiences who come to see Cyril Maude as "Grumpy," the moving picture houses are going to be able to offer that well beloved player in a part that shows him at his best.

In "Grumpy" he is the old man, gruff, rough, although so fine at core, and in "The Antique Dealer," which is just as different from "Grumpy" as it is possible to be in theme and plot, Cyril Maude also plays a character that is quite similar. In fact, "The Antique Dealer" was built expressly, it is believed, by the Premo Film Corporation to fit Maude's peculiar abilities. It has been commented in various quarters throughout the motion picture field that Cyril Maude's initial step into motion pictures as "Peer Gynt" did not give him the opportunity he deserved nor the sort of production in which he would be most welcome to the field.

In line with a consistent policy which the Premo Corporation intends to follow for all time—that stars are most welcome in parts which fit them best—this is the second of the Premo releases, the first having been, as will be remembered, "The Master Mind," which starred Nat C. Goodwin.

Harley Knoles, chief director for Premo, whose idea is behind this unique policy of the corporation, had a few words to say on the subject:

"I have watched some leading actors and actresses in motion picture plays where neither the play had the opportunity nor the player had the opportunity for maximum interest. The most versatile actor unconsciously is best in a particular type. The most versatile actor finds himself popular in some particular sort of character. Cyril Maude is loved as Grumpy, and there must be other Grumpies to satisfy the public. It shall be our consistent plan in every feature that we produce from now on to follow this idea.

"For instance, when 'The Antique Dealer' was written, not only were Mr. Maude's abilities kept in mind, but also those other stars supporting him were placed before the author so that he might appreciate what he had to work in. Nor do I mean to intimate here that there has been evolved a mechanical, creaking combination of manikins where the plot doesn't count.

"We read scores of scripts written by the best scenario writers in the country who all were instructed just what was wanted. Those that were forced were thrown out. Those that dealt with stage tricks we did not want. 'The Antique Dealer' is, to my mind, as near a perfect play for motion pictures as can be found. It combines a novel theme with a stirring heart story. There is excitement as tense as you can imagine all the way through, and yet you will find in my direction an attempt to depart from the broad strokes of the average direction, and I have tried to make the action a little more subtle, a little more delicate, a little more refined."

Supporting Mr. Maude are Lois Meredith, Montagu Love, Will T. Carlton, Walter Craven, Lionel Belmore, Mrs. Cooper Cliff, Margot Williams and others of equal impressiveness.

IMPORTANT CHANGES IN EASTERN FILM OF PROVIDENCE.

A matter of considerable interest to the trade last week was the resignation of Elwood F. Bostwick, as general manager of the Eastern Film Corporation of Providence, Rhode Island. Frederick S. Peck, president of the company, desires to announce that W. P. Barrett has been appointed business manager, and George Lessey, chief of productions for the Eastern Film Corporation. Both of the above mentioned gentlemen have seen long service in the business, and have worked under the banner of the Edison Company for several years. Mr. Barrett will have complete charge of the business departments of the Rhode Island organization, and it is thought that his keen sense of values and thorough knowledge of film finance will result in a saving of money and give to the company an efficient working organization.

Mr. Lessey will be remembered as one of the foremost directors of the Edison studio for several years, and recently terminated a contract with the Universal as director for the famous King Baggot. Lessey has the power, virility and imagination of a master producer, and with the facilities and stories now at his command, it is expected he will excel his previous high-class productions, among which have been "The Suburban," a Universal feature, all of King Baggot's multiple reel pictures and many famous Edison successes.

He has just completed the production of "Cap'n Eri," a sea story, by Joseph C. Lincoln, the famous author, which features George Bunny, a brother of the immortal screen comedian.

The new chief producer of the Eastern Film Corporation has many plans and innovations for the success of the company, and is rapidly putting them into effect, with the assistance of a capable staff of directors.

Bert Ennis will have complete charge of the publicity and sales for the Eastern Film Corporation, and through these three men it is expected that the efforts of the Providence producing organization will soon be felt in the film trade.

MIRROR FILMS INC. READY FOR AGRESSIVE MANUFACTURING CAMPAIGN.

The Mirror Films, Inc., which was started some three weeks ago with a remarkable personnel in making up its board of directors, is announcing a few innovations from the new offices of the corporation, at 16 East Forty-second Street, and not the least among them is the statement that several members of the board will act on an executive committee which will have something to say in a general way about the varied activities of the organization.

The statement was made by Clifford B. Harmon, president of the corporation, when he gave out the names of the executive or advisory committee. In doing so, he said that the men who had gone into the company had become interested in pictures because of the great public interest in them, and that, while they were not going to interfere with the production of pictures in any way, they were going to take an active interest in what was being done.

Captain Harry Lambart, who is director-general of the Mirror Films, will, of course, be a member of the committee. His associates will be Rich. G. Hollaman, Andres de Segurola, William J. Hoggson and Frank S. Hastings, who is treasurer of the company. Mr. Harmon will sit with the executive committee as chairman.

Captain Lambart is known, and so is Rich G. Hollaman, to the motion picture trade in general. Captain Lambart will have charge of the productions and Mr Hollaman, because of his long experience in the amusement business, will act in the capacity of adviser in all of the things attempted by the Mirror.

M. De Segurola, whose artistic ability is not questioned, has been making a study of the picture industry for some months, with a view to becoming identified with a film organization. His ideas on composition, both dramatic and pictorial, are expected to be of great benefit to the organization.

Mr. Hoggson, who is president of Hoggson Brothers, Inc., bank builders and designers of high merit, will lend his architectural knowledge to the company, and will have an active part in the doings of the executive committee.

CLIFFORD B. HARMON SPEAKS OF PLANS.

In speaking of the things which are being done toward organizing the company, Mr. Harmon had this to say:

"We are building slowly, but we are building well, we believe." The business men associated with this company have been looking into the picture industry for some months, and all are of the opinion that a company formed along the lines which characterize the Mirror Films, Incorporated, can be made into a very successful venture.

We are coming into the field to try to get ahead of any company identified with the trade. We are hoping along with many other high class men in the business that we may have a part in the general betterment of the business I believe that we will be welcomed on that basis. I know that I have always welcomed the advent of men of good intent in any business in which I was engaged, and I am of the opinion that the picture business will welcome us.

We hope to carry the business on along strict business lines and to make the best pictures we can with the talent and facilities at our disposal. We have bought a studio plant out on Long Island which is plenty large enough for our present needs. When we grow to bigger proportions we will enlarge our plant.

Our executive staff is housed in comfortable offices at 16 East Forty-second Street. These offices are large enough for the business which we contemplate at present. The film business is a business to us to be handled in the way which seems best to us. If we fail to make good in the trade is will be our own fault. If we succeed we will do just that much toward keeping the business on a solid foundation and we will profit accordingly."

PARAMOUNT PROGRAM

DANIEL FROHMAN
PRESENTS
THE CHARMING
HAZEL DAWN
IN A PICTURIZATION OF
HENRY ARTHUR JONES'
FAMOUS DRAMATIC
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"THE MASQUERADERS"
In Five Parts
Released Oct. 28th
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MUTUAL PROGRAM
THE IDOL
American
"Clipper" Feature
In Three Strong Parts. A brilliant heart-throb story of the stage and of the slums.
THE STARS:
Helene Rosson
E. Forrest Taylor
DIRECTOR - - WILLIAM BERTRAM
RELEASED OCTOBER 30
Newest Mustang Film
Playing for High Stakes
A snappy Western drama brimful of real action and logical thrills
THE STARS:
ANNA LITTLE JACK RICHARDSON
Director - DONALD MacDONALD Released Oct. 29
Distributed throughout the United States exclusively by MUTUAL FILM CORPORATION
AMERICAN FILM CO., INC. SAM'L S. HUTCHINSON, Pres. CHICAGO, ILL.

COAST DEFENDERS DOINGS.

BY PAUL HUBERT CONLON.

A TIGER hunt in sunny California. That's the amusement sport lovers have enjoyed this week, for Princess, one of two Sumatra tigers, at the Universal City zoo, escaped from her cage on board a power schooner, at San Pedro, and caused a two days' terror among the inhabitants. The tigress was finally discovered under a lumber pile, and captured by a daring keeper.

AMONG THE recent prominent visitors entertained by D. W. Griffith were: Thomas Dixon, author of "The Clansman," which Mr. Griffith used as the basis of "The Birth of a Nation," and Siegmund Lubin, founder of the Lubin Company, and his party.

ROSCOE "FATTY" ARBUCKLE was the unwilling instigator of a police mix-up in which the Keystone comedy police and the Santa Monica force played prominent parts. Roscoe used the wrong phone in a scene, and called the real police on the scene. "Fatty" bought the drinks.

DIRECTOR JACK O'BRIEN, who has just completed staging "The Scarlet Band," featuring John Emerson, at the Fine Arts Films studio, will leave next week on a three months' vacation, automobiling from Los Angeles to New York.

BEFORE departing for the Fine Arts Films studio in New York with John Emerson, Douglas Fairbanks, who has just finished "Double Trouble," his second feature with W. Christy Cabanne, played another role as Santa Claus. Besides distributing presents to members of his supporting company and Director Cabanne, he started bank accounts for two juvenile members.

AS THE new Vitagraph studio in Hollywood is nearing completion, the players are busily hunting for bungalows in their spare time. Mary Anderson, Anne Schaefer, Webster Campbell, William Duncan, George Holt and Director Rollin Sturgeon are among the home-seekers.

QUITE a task confronted Producer Eddie Dillon in securing authentic looking books for the library scenes in "Don Quixote," featuring De Wolf Hopper. At a small book store he finally procured Spanish and Latin books of the twelfth, thirteenth and fourteenth centuries.

CONSTANCE COLLIER, the famous English actress, is the next arrival at the Morosco studio, where Oliver Morosco will feature her in "Monna Vanna," "Thais" and "Peter Ibbetson," which she recently appeared in in London. Many film favorites are engaged to appear in her support.

ELLIOT DEXTER, a well known Broadway leading man, is the latest arrival at the Fine Arts Films studio, where he will play important parts for Triangle features.

FOLLOWING A SENSATIONAL automobile accident, which marked the close of "The Diamond From the Sky" serial, a testimonial dinner was given at Le Chalet, Montecito, for Director William D. Taylor, by the principals of the American company. A magnificent loving cup was presented to Mr. Taylor. Among those present from the Santa Barbara studio were Charlotte Burton, Irving Cummings, Lottie Pickford, Neva Gerber, William Russell, Eugenie Ford, Frank Richardson, Orral Humphrey, and others.

HENRY OTTO is producing a two reel photoplay at Universal City, entitled "The One Woman," with Edna Maison and Douglas Gerrard in the leads. Otto is, as usual, working in some splendid photographic effects. By the way, a little orphan boy, who has been working in the picture, has adopted Edna Maison as a mother, and Edna is doing her best to fill the part.

SINCE LITTLE HELENE ROSSON, the seventeen year old leading lady, joined the American company, she has learned to swim and dive. She has also acquired the art of riding hard and fast a-horseback. Helene says she will acquire anything that will help her get to the top.

HERE is the real inwardness concerning the vampire picture of Louise Glaum, the popular N. Y. M. P. lead, which has created so much attention. When the photographer insisted on an Oriental costume, Louise—at home—pulled down a curtain, and with the aid of a few brass rings and a peacock fan, posed for the picture which has made such a hit with film fans.

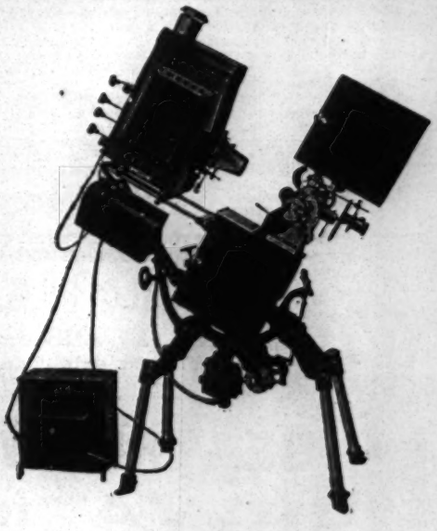
WILLIAM GARWOOD has returned to his California love—Universal City—where he is due to take the lead in a serial. Everyone was glad to see the genial Billy, from the "props" to General Manager Henry McRae.

VIVIAN RICH learns from a correspondent in Nashville, Tenn., that she heads a popularity contest there by 5,000 votes. Mary Pickford, Cleo Madison and Flo La Badie are next in order. Theatre managers there say she is their best box office asset.

BILLIE BURKE is now a championess of motion pictures. The winsome one says she is going to repeat her success on the stage with her first feature, and the Inceville citizens are backing her to the limit.

STELLA RAZETO will play a prominent part in the new serial adapted from "The Journal of Lord John," by C. N. and A. M. Williamson, in which William Garwood will have the title role. Ed. J. Le Saint will direct the production.

FOR THE benefit of his supporting cast in "Don Quixote," De Wolf Hopper recited the famous baseball classic, "Casey at the Bat." The great comedian never had a more appreciative audience in two decades.



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American Museum of Safety, - - - Grand Prize, 1914
Panama-Pacific International Exposition, Grand Prize, 1915

HELD BY

NICHOLAS POWER COMPANY

NINETY GOLD STREET, NEW YORK CITY

CURRENT FILM EVENTS

BY LEN.

CRANE WILBUR.

Crane Wilbur is one of the best drawing cards in pictures. He is presently engaged in portraying leading roles in Centaur Star Features, released on the Mutual program. His most recent screen achievement is "The Blood of Our Brothers," a stirring three reel drama which he wrote himself.

CUMMINGS JOINS CENTAUR.

David Horsley has engaged Irving Cummings to play the leading male roles with one of his companies producing Centaur features, in which the Bostock animals also appear as motion picture actors.

By the engagement of Mr. Cummings, Mr. Horsley adds another popular photoplayer to his already long list. As the leading man in the North American Film Corporation's successful serial, "The Diamond from the Sky," now running in many theatres throughout the country, Mr. Cummings scored a hit, and is, as a result, very much in the public eye to-day. His feats in this serial, which included dashing in an automobile before a swiftly moving train, and deeds of a like character, stamped him, in addition to his expressive powers, as a man of intrepidity, to whom the playing of the most dangerous scenes are only a part of a day's work.

Mr. Cummings has been a motion picture player for three years. Previously he had twelve years' experience on the speaking stage. His initial bow as an actor was made with Edwin Arden's stock company in Washington, D. C. This engagement was followed by two seasons with Wm. H. Crane, in "David Harum." The next two years he was with "Texas," and then for a season each with "Way Down East" and "The Man of the Hour," respectively. Following this he joined Lillian Russell's company on tour in "In Search of a Sinner."

That engagement was Mr. Cummings' last road experience, for the following year saw him with the Sherman Brown Stock Company in Milwaukee. Upon the completion of his season there he forsook the speaking stage entirely and devoted his talents to motion pictures. His first screen experience was in Powers' Films, in which he played leads. A year with Pathe Freres followed. From there he went to the Reliance, where he was starred in big features, among them "The Man from the Outside," "The Master Cracksman," "Italian Love," "Ashes," "The Higher Justice," "The Fight for Right," "Success" and many others.

He left Reliance and went back to Pathe, who featured him in multiple reel subjects. From this concern he went to Thanhouser, and when "The Diamond from the Sky" was prepared for production the North American Film Corporation selected him above all others for the leading role. Here Mr. Cummings registered his greatest success and added to his already large number of followers.

The title of the picture in which Mr. Cummings makes his debut as a David Horsley star will be announced later.

SPEAKING OF BEAUTY—

"Beautiful women," said an authority on the motion picture industry the other day, "have 'made' the pictures. Their names and faces have become household possessions wherever enough people can be gathered together to make it worth while to show a photoplay. They have been the drawing card which has built up the business to its tremendous proportions."

Since its beginning the Mutual program has had its coterie of lovely actresses whose charm has drawn the public after them as irresistibly as the Pied Piper the children of Hamlin Town. New ones are being added to its fold every day. It is their irresistible charm which has been the large factor in packing theatres and in lifting the commercial into a higher thing.

Two actresses stand out strongly in the annals of Mutual history—beautiful young women who are still with the company. They are brown eyed, winsome little Vivian Rich and Winnifred Greenwood, the sympathetic and gracious portrayer of screen roles. Both are members of the American Film Company, and were successful actresses on the legitimate stage before entering the pictures. They are fearless and have held their places as darlings of the screen by their ready response and quick understanding of the humanness of the parts which they have been given to play.

There are other beautiful women out in the Land of Sunshine on the Western Coast who are spending their days as dearly loved factors in the great dramatic field which lives in shadows and is gone.

Neva Gerber, sunny haired, golden eyed, expresses the finesse of breeding in her every action. The blood of Puritanical ancestors and of the stuff which makes leaders of men flows in her veins, and again lives in the quiet dignity and gentle reserve of her acting in American "Beauty" releases.

May Allison, the aristocratic little thoroughbred, is a picture in herself. Her soft eyes, her kindly mouth, her smile and loveliness complete. In the "American" dramas, in which she stars opposite Harold Lockwood, her quiet refinement and exquisite beauty are almost haunting in their charm. She has come rather recently to the Mutual. Her debut was in the master picture, "The Secretary of Frivolous Affairs," and the promise of entirely enchanting playing given in that picture has been more than fulfilled in every succeeding appearance.

Anna Little, the frank little actress from the West, "the darling of the plains," as she is known, is the Mustang Company's favorite. In the series of "Buck Parvin and the Movies," she is having an extraordinary chance. Margaret Gibson, of the Horsley contingent, is a dark haired girl with serious searching eyes. It is her sympathetic interpretation of the unhappiness of life which has placed her as an actress of unusual ability. In her role of a little cripple girl in "The Protest," the recent three reel picture in which she appeared with Crane Wilbur, she is splendid. Beatrice Van, the leading lady of Beauty company, No. 1, is another whose attractiveness must not be passed by.

AND THEN, CONSIDER THE EASTERN GIRLS.

In the East, as well as the West, there are other beautiful women whose screen success means the success of the Mutual, for which they stand.

Florence La Badie, whose insight into human nature through her keen observation, her consuming desire to feel and understand, makes her a marvelous actress, is also very comely to look upon. She is the star of the Thanhouser Company, and is continually demonstrating her ability by appearing in bigger roles. She will star in the new Than-o-Play, three reel, releases. Mignon Anderson, petite, clear eyed, is a second Thanhouser player who, right now, is steadily gaining a peculiar position of her own among screen fans.

Newer and only temporary visitors to the Mutual program are Edith Thornton, the pretty ingenue, whose boyishness has made her a great asset to "Novelty" comedies; Francine Larrimore, the irresistible star of "The Devil's Darling," the Gaumont Rialto star feature, who is to be seen in "Some Baby," at the Fulton Theatre, and Fayette Perry, the pretty deserter of Broadway, who appears in the Casino comedy, "Ethel's Romeos." All three will be seen with a fleeting glance, but a memory of them will linger in the minds of the spectators, which may be gratified at a later time by further appearances.

This brief review of only a few of the charmers of the Mutual program will give the rightful impression, which everyone who knows will agree, that the term "Mutual" applied to an actress, is synonymous with "beauty" and "charm."

HOLBROOK FINDS "McTEAGUE" ROLE.

World Film's picturization of Frank Norris' "McTeague of San Francisco" will present the famous actor, Holbrok Blinno, in a role of singular power and characterization.

Frank Norris, the author of the book, wrote "The Pit," which was made into a picture by World Film. "The Pit" was also a successful stage play. "McTeague," however, has never been dramatized.

McTeague from boyhood was a misfit in the world; brute, quack dentist, fighter, almost murderer, miner; he dies in the desert, handcuffed to the dead body of his enemy, Marcus, who was once his friend.

There is a girl in the case over whom McTeague and Marcus quarrel to the death.

Mr. Blinn's early life was in many respects adventurous, though, of course, not nefarious. He is of San Franciscan origin—he has played in all parts of the world, and has a long list of stage successes to his credit.

He is an impersonator of manly, vigorous roles in pictures. He has fought his way to success, and in "McTeague" he has a fighting part—one that calls for great physical efforts and endurance.

The part fits the actor and the actor fits the part. We are to see the most strenuous work of his motion picture career when we have the photoplay, "McTeague," before us on the screen.

"Western Stuff" is by no means dead when you get an actor of the eminence and ability of Holbrook Blinn to undertake such a mightly role as that of McTeague.

WORLD TO FILMATIZE "OVER NIGHT."

"Over Night," the Wm. A. Brady comedy which had six months at the Forty-eighth Street Theatre, New York, is to be picturized under the direction of James Young, who made such a striking success of Philip Bartholomae's other World Film comedy, "Little Miss Brown." As far as possible the original cast will be presented in the photoplay: Vivian Martin, Herbert Jost, Jere Austin, Ada Stirling, Lucile La Verne, Dorothy Farnum, Arthur Aylesworth.

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LEWIS J. SELZNICK
Vice President and General Manager
PRESENTS

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BEATRIZ MICHELENA makes the outstanding success of her career in this powerful drama of the underworld.

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By the late
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With the impressive dramatic actress
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Represents the true type of Film Play that creates word of mouth advertising and leaves an enduring impression on your patrons.
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LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR
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TIMELY PICTURE TOPICS.

BY ELI.

FELIX FEIST.

Felix Feist, while comparatively young in years, is a veteran when it comes to show experience. Mr. Feist holds the very important office of secretary of the Equitable Pictures Corporation.

PALLAS MAKES AUSPICIOUS START.

The subject with which the newly organized Pallas Pictures will make its debut to the patrons of Paramount theatres throughout the country will be Booth Tarkington's well known drama, "The Gentleman from Indiana," starring Dustin Farnum, and produced under the direction of Frank Lloyd, the young expert, who, in this offering, is said to have proved himself one of the most able directors in this country to-day. With the assistance of Technical Director Earl Sibley at the head of a small army, comprising the technical force, and Dal Clawson in charge of the cameramen, Chief Director Lloyd is staging a subject that should create more than ordinary interest.

Part of the large premises of the Pallas Pictures plant has been turned into a small town of true Hoosier type. This, in itself, was a big undertaking. Countless wagon-loads of dirt had to be hauled to present typical rural streets, and buildings of every description had to be built, including a courthouse, church, post office, printing establishment, town hall and numerous other village structures. To secure a rainstorm effect at night, Chief Director Lloyd had to use over 14,000 gallons of water, every gallon of which had to be hauled by auto trucks from a well three miles away. An entire circus had to be transferred to the Pallas Pictures property, where elephants, lady bareback riders, clowns and all the essentials that go to make up a popular organization of this kind were included in a monster parade, followed by a show. A whirlwind political campaign, with stump speeches together with amazing torchlight processions, as in days of old in the middle West; a thrilling storm at night, with buildings rocking in the wind and sheets of water washing down the window-panes of the main street stores; the same rainstorm in a grove of cedars, where was enacted the famous Booth-Tarkington lightning flash when Harkless was captured by the Whitecaps; and many other big scenes, ending, finally, with a terrific mob battle and the destruction of the entire town, go to make up a series of events quickly following one another that will make this production one of importance in the film industry.

LLOYD A STICKLER FOR DETAIL.

Another feature of the photoplay will be the staging of an actual game of football in the historic athletic stadium of the University of Southern California. The powerful eleven of the Los Angeles Athletic Club, supported by their hardly less stalwart "scrubs," furnish the background for Dustin Farnum's spectacular reproduction of a 100 yard run through a broken field for a touchdown.

Director Lloyd has spent considerable time in securing the desired types of the story with remarkable results. Despite the fact that many scenes included over five hundred people, his painstaking care in selecting the cast will readily receive its reward when the general effect is seen on the screen. The staging of this immense production has caused considerable interest in Los Angeles, and daily sightseeing trips are made by large crowds to the studio grounds. In one night scene Director Lloyd allowed the entire crowd of onlookers to come into the picture, thereby gaining a mob scene of most unusual strength.

Many unusual effects in day and night photography are being worked out with success by Dal Clawson and his staff of photographers, which will add beauty to the film. Mr. Clawson is known as the "prize cameraman" of the West Coast, and his work in such productions as "Hypocrites," "Captain Courtesy" and other subjects of equal photographic beauty will readily bear out the right to his title. About Dustin Farnum little need be said. His popularity extends from shore to shore, and a more favorite screen idol would be difficult to select. Opposite him appears his well known leading lady, Winifred Kingston, the balance of the cast including such artists as Herbert Standing, Joe Ray, C. Norman Hammond, Signor Juan de la Cruz, Howard Davies, Page Peters and Elsie Cort.

TRULY—A GALAXY OF STARS.

What is practically the first all-star feature to be introduced in motion pictures was released Oct. 18, by the Kulee Features, Inc., a new moving picture organization which makes its debut with the production of a multiple reel feature, entitled "How Molly Made Good."

No less than twelve recognized stars of the legitimate stage assisted the heroine in this production. They include: Leo Ditrichstein, Cyril Scott, May Robson, Lulu Glaser, Julia Dean, Charles J. Ross, Mabel Fenton, Henry Kolker, Julian Eltinge, Henrietta Crosman, Robert Edeson and Madame Fjorde.

The scenario was written by Burns Mantle, and Marguerite Gale, a new beauty of the screen, is featured in the role of the heroine.

FAMOUS PLAYERS STUDIO STORIES.

All of Marguerite Clark's time at Easton, Pa., is not being spent in driving a mule for the Famous Players canal boat story, "Still Waters." In fact the petite beauty has discovered another form of—er, mule—the college freshman. Easton is the seat of Lafayette College, which has just opened its doors to the latest flock of young hopefuls in search of a liberal education. One of them, seeing a charming little figure ahead of him as he strolled along the street, quickened his pace and caught up to her.

"Good morning. Haven't I seen you somewhere before?" he inquired, thereby showing his brilliant originality.

"Yes, if you attend theatres showing Paramount pictures," countered Miss Clark, and turned into her hotel, leaving a very foolish looking youth staring after her.

James Kirkwood, who retains unchallenged his title of the sartorial expert of the Famous Players' directorial staff, denies that he ordered six riding suits immediately upon receipt of the news that his company had secured Durland's Riding Academy for a studio, as reported recently. Mr Kirkwood asserts that the habiliments in question were simply sack suits. He explains that the confusion concerning the intent and import of the garments probably arose from the fact that the latest dictates of fashion demand that the trousers of sack suits be cut as narrow as possible. It was inevitable that Mr. Kirkwood should have his clothes cut in accordance with this fashion—hence the erroneous impression that the tapering trousers were intended ultimately to bestride some fiery steed.

Pauline Frederick, after a lapse of four weeks, due to the fire which destroyed the Famous Players studios, has again plunged into Moorish atmosphere for the enacting of "Bella Donna." Once again the supreme emotional actress is spending her evenings washing the sand out of her hair. "Desert stuff" is not all that it is cracked up to be, according to Miss Frederick, especially when bricks are cracked up for it.

Hazel Dawn narrowly escaped being dragged into local politics during the recent primaries. The blonde beauty lives in Amityville, Long Island, the history of the town dating from the day when the delightful Famous Players Film Company's star took up her residence within its confines. Recognizing this fact, and realizing the power of Miss Dawn's irresistible personality, each faction in the local fight attempted to induce her to campaign on its behalf on the eve of the election. Being strictly neutral—and slightly busy—Miss Dawn smiled her way out of the difficulty and won the undying devotion of both sides.

James Durkin, as a reply to the insinuation made by Hugh Ford, to the effect that he bought his art by the ton, has issued a challenge to his colleague of the Famous Players directorial staff. James is willing to go to any neutral art dealer in New York City, and with that gentleman as a judge and jury, to best Ford in the selection of the ten objects d'art, whatever that is, which are the most valuable from an artistic standpoint. The man making the nearest appraisal to that of the dealer himself is to dine at the expense of his utterly chagrined opponent.

As an indication of his own confidence in the matter, James is already beginning to go lightly on the course dinner, in anticipation of the feast as Ford's guest.

MUTUAL MOVIE MATTERS.

A thrilling realistic drama of Henry H. Stanley's adventures in Dark Africa, entitled "Stanley's Close Call," is scheduled under the Centaur brand for release on Oct. 14, on the regular Mutual program. The famous explorer is ably impersonated by Roy Watson, and the Bostock wild animals do wonderful work in the jungle scene. This is one of the exceptional offerings among the new plays. A magnificent spectacle of life full of perils in the African wilds, it has a strong emotional plot, and the character of the famous discoverer of the Congo is admirably reproduced. Thrilling, educational, romantic, "Stanley's Close Call" will appeal to the entire motion picture public.

A WORD OR TWO ON SCENARIOS.

BY BERT L. KUHN.

"To say that the day of the unthinking amateur scenario writer is past is merely to repeat an axiom which has been recognized for years by the knowing ones of the film trade, but, what with the passion for popular adaptations, it is only quite recently that directors and heads of producing companies have come to a realization of the fact that the scenario must keep pace with the unbroken advance in other branches of the industry, and that to do so men of the better educated classes who have made an especial study of the film problem must be called upon to furnish the scripts of to-day and to-morrow."

This is the gist of a recent statement made by Bert L. Kuhn, a free lance script writer, who has achieved no little distinction in scenario work within the past few years. It is fairly indicative of the trend of thought of the men who are doing the better writing for the silent drama. Mr. Kuhn, who has a record of several years of successful newspaper work with some of the largest newspapers in the country, deserted that line some time ago in order to devote his entire attention to scenario writing for a few of the large producers.

"The photoplay," continues Mr. Kuhn, "has its own problems, which are undoubtedly decidedly peculiar to it. The industry has passed through its formative stages. Scenario writing is becoming more and more a recognised field of artistic endeavor, and the time is already here when men whose education and practical experience fit them for writing for the film are achieving lasting reputations in this line of work.

"A realization of the rapid approach of this state of affairs came to me several years ago. At that time I was still in the newspaper game, doing special features and conducting a photoplay column on *The Houston Post*. I had written numerous scripts for the movies, and, though I had been fairly successful, I had not met with that permanent success for which I was hankering.

"The question arose in my mind, as it must have arisen in the minds of many authors, as to whether it would pay me to devote by entire time and thought to motion picture work. To dabble in the thing lightly meant eventual futility. It was either a case of pursuing my literary work or devoting by entire time to the movies.

"After a careful survey of the industry, which involved talks with many directors and producers, I was confident that the film fad would live and would become a vital factor in the community life of our country. I came into the opinion, after my analysis, that what our great playwrights have done for the speaking stage could be done for the screen.

"To bring about the desired result I knew would require years of special effort. I set myself to the task and began. I studied the underlying psychology of the photoplay; I talked with many fans; I compiled statistics; I found, to my amazement, that the channels through which my efforts were to reach the public were greatly involved—that, for instance, the majority of all the motion picture theatres in this country are in the small towns and are supplied only through a few sources. I sought my audience—and studied it. By combining this experience with my literary experience and my knowledge of the classical drama and literature of all nations, I was enabled to furnish the material that was at once entertaining and saleable.

"It is my belief," said Mr. Kuhn, "that the scenario writers of the future will be recruited not from the ranks of the masses, but from the men who, in addition to an experience and knowledge of dramatic technique, which fits them particularly to this work, are possessed of that broad outlook upon the world and its activities, which only the higher education can give."

Mr. Kuhn is at present preparing a number of special scripts at Madison, Wis.

Neva Gerber, the charming American (Mutual) actress, plays a most picturesque role in "Billie—the Hill Billy," the one part American Beauty release on the Mutual Program of Oct. 12. Miss Gerber interprets the part of a mountaineer's daughter—a child of the hills, whose wild artfulness makes a wandering artist fall in love with her. Miss Gerber's youthfulness and natural grace makes her especially adapted to the charming role. She is supported by a strong cast.

FEATURE FILM DIRECTORY.

EQUITABLE FEATURES.

"TRILBY" (Equitable) *Stars* WILTON LACKAYE and CLARA KIMBALL YOUNG, Five Reels, Sept. 20.
"THE MASTER OF THE HOUSE" (Triumph) *Star* JULIUS STEGER, Five Reels, Sept. 27.
"THE PRICE" (Triumph) *Star* HELEN WARE, Five Reels, Oct. 3.
"BLUE GRASS" (Equitable) *Star* TOM WISE, Five Reels, Oct. 11.

WORLD FILM.

"THE FAMILY CUPBOARD" (Brady) *Star* HOLBROOK BLINN, Five Reels, Oct. 11.
"THE HEART OF THE BLUE RIDGE" (Shubert) *Star* CLARA KIMBALL YOUNG, Five reels, Oct. 18.
"SALVATION NELL" (California) *Star* BEATRICE MICHELENA, Five Reels, Oct. 25.
"BOUGHT" (Shubert) *Stars* FRED'K LEWIS and ETHEL TERRY, Five Reels, Nov. 1.
"THE LITTLE CHURCH AROUND THE CORNER," *Star* EMELIE POLINI, Five Reels, Nov. 8.
"BUTTERFLY ON THE WHEEL," *Stars* HOLBROOK BLINN, and VIVIAN MARTIN, Five Reels, Nov. 15.
"THE CODE OF THE MOUNTAINS," *Star*, MOLLIE KING, Five Reels, Nov. 22.
"THE SINS OF SOCIETY," *Star* ROBT. WARWICK, Five Reels, Nov. 29.
"A MODERN CAMILLE," *Star* CLARA KIMBALL YOUNG, Five Reels, Dec. 6.
"THE GRAY MASK" *Star* EDWIN ARDEN, Five Reels, Dec. 13.

PARAMOUNT.

"INCORRIGIBLE DUKANE" (Famous Players) *Star* JACK BARRYMORE, Five Reels, Sept. 2.
"ESMERALDA" (Famous Players) *Star* MARY PICKFORD, Five Reels, Set. 6.
"OUT OF DARKNESS" (Lasky) *Star* CHARLOTTE WALKER, Five Reels, Sept. 9.
"THE CASE OF BECKY" (Lasky) *Star* BLANCHE SWEET, Five Reels, Sept. 13.
"PEER GYNT" (Morosco) *Star* CYRIL MAUDE, Five Reels, Sept. 16.
"THE EXPLORER" (Lasky) *Star* LOU TELLEGEN, Five Reels, Sept. 20.
"'TWAS EVER THUS" (Bosworth) *Star* ELSIE JANIS, Five Reels, Sept. 23.
"VOICE IN THE FOG" (Lasky) *Star* DONALD BRIAN, Five Reels, Sept. 27.
"THE FATAL CARD" (Famous Players) *Stars* JOHN MASON and HAZEL DAWN, Five Reels, Sept. 30.
"ZAZA" (Famous Players) *Star* PAULINE FREDERICKS, Five Reels, Oct. 4.
"THE GIRL OF YESTERDAY" (Famous Players) *Star* MARY PICKFORD, Five Reels, Oct. 7.
"THE WHITE PEARL" (Famous Players) *Star* MARIE DORO, Five Reels, Oct. 11.
"BLACKBIRDS" (Lasky) *Star* LAURA HOPE CREWS, Five Reels, Oct. 14.
"THE CHORUS LADY" (Lasky) *Star* ALL STAR CAST, Five Reels, Oct. 18.
"THE SECRET SIN" (Lasky) *Star* BLANCHE SWEET, Five Reels, Oct. 21.
"THE YANKEE GIRL" (Morosco) *Star* BLANCHE RING, Five Reels, Oct. 25.
"THE MASQUERADER" (Famous Players) *Star* HAZEL DAWN, Five Reels, Oct. 28.
"CARMEN" (Lasky) *Star* GERALDINE FARRAR, Eight Reels, Nov. 1.
"STILL WATERS" (Famous Players) *Star* MARGUERITE CLARK, Five Reels, Nov. 4.
"MADAME BUTTERFLY" (Famous Players) *Star* MARY PICKFORD, Six Reels, Nov. 8.
"THE RED WIDOW" (Famous Players) *Star* JACK BARRYMORE, Five Reels, Nov. 11.
"BELLA DONNA" (Famous Players) *Star* PAULINE FREDERICKS, Five Reels, Nov. 15.
"MUMMY AND THE HUMMING BIRD" (Famous Players) *Star* CHAS. CHERRY, Five Reels, Nov. 18.
"CHIMMIE FADDEN OUT WEST" (Lasky) *Star* VICTOR MOORE, Five Reels, Nov. 22.
"GENTLEMAN FROM INDIANA" (Pallas) *Star* DUSTIN FARNUM, Five Reels, Nov. 25.
"PRINCE AND THE PAUPER" (Famous Players) *Star* MARGUERITE CLARK, Six Reels, Nov. 29.

METRO.

"HER GREAT MATCH" (Popular Players) *Star* GAIL KANE, Five Reels, Aug. 30.
"DESTINY; OR, THE SOUL OF A WOMAN" (Rolfe) *Star* EMILY STEVENS, Six Reels, Sept. 6.
"THE SILENT VOICE" (Quality) *Star* FRANCIS X. BUSHMAN, Five Reels, Sept. 13.
"THE BETTER MAN" (Rolfe) *Stars* HENRY KOLKER and RENEE KELLY, Five Reels, Sept. 20.
"AN ENEMY TO SOCIETY" (Columbia) *Stars* HAMILTON REVELLE and LOIS MEREDITH, Five Reels, Sept. 27.
"SONG OF THE WAGE SLAVE" (Pop. Players) *Star* EDMUND BREESE, Five Reels, Oct. 4.
"JIMMY OF STORK'S NEST" (Columbia) *Star* MARY MILES MINTER, Five Reels, Oct. 11.
"THE FINAL JUDGMENT" (B. A. Rolfe) *Star* ETHEL BARRYMORE, Five Reels, Oct. 18.
"MY MADONNA" (Pop. Players) *Star* MME. PETROVA, Five Reels, Oct. 25.
"TARLE'S TURNED" (B. A. Rolfe) *Star* EMMY WEHLEN, Five Reels, Nov. 1.
"PENNINGTON'S CHOICE" (Quality) *Star* FRANCIS X. BUSHMAN, Five Reels, Nov. 8.
"THE WOMAN PAYS" (B. A. Rolfe) *Star* VALLI VALLI, Five Reels, Nov. 15.
"ONE MILLION DOLLARS" (B. A. Rolfe) *Star* WILLIAM FAVERSHAM, Nov. 22.

V. L. S. E.

"MORTMAIN (Vitagraph) *Star* ROBERT EDESON, Five Reels, Sept. 6.
"THE GREAT RUBY" (Lubin) *Stars* OCTAVIA HARDWORTH and BEATRICE MORGAN, Five Reels, Sept. 10.
"THE MAN TRAIL" (Essanay) *Star* RICHARD C. TRAVERS, Six Reels, Sept. 13.
"THE CIRCULAR STAIRCASE" (Selig) *Stars* EUGENIE BESSERER and GUY OLIVER, Five Reels, Sept 20.
"PLAYING DEAD" (Vitagraph) *Stars* MR. and MRS. SIDNEY DREW, Five Reels, Sept. 20.
"TILLIE'S TOMATO SURPRISE" (Lubin) *Star* MARIE DRESSLER, Six Reels, Sept. 20.
"THE DUST OF EGYPT" (Vitagraph) *Star* EDITH STOREY, Five Reels, Oct. 4.
"THE VALLEY OF LOST HOPE" (Lubin) *Star* ROMAINE FIELDING, Five Reels, Oct. 11.
"IN THE PALACE OF THE KING" (Essanay) *Star* RICHARD C. TRAVERS, Five Reels, Oct. 11.
"A BLACK SHEEP" (Selig) *Star* OTIS HARLAN, Five Reels, Oct. 18.
"THE MAN WHO COULDN'T BEAT GOD" (Vitagraph) *Star* MAURICE COSTELLO, Five Reels, Oct. 18.
"THE RIGHTS OF MAN" (Lubin) *Star* RICHARD BUHLER, Five Reels, Oct. 25.
"THE TURN OF THE ROAD" (Vitagraph) *Star* JOSEPH KILGOUR, Five Reels, Nov. 1.
"THE RAVEN" (Essanay) *Star* HENRY WALTHAL, Five Reels, Nov. 3.
"SWEET ALYSSUM" (Selig) *Star* TYRONE POWER, Five Reels, Nov. 15.
"HEIGHTS OF HAZARD" (Vitagraph) *Star* CHAS. RICHMAN, Five Reels, Nov. 15.
"THE CAVE MAN" Vitagraph) *Star* ROBERT EDESON, Five Reels, Nov. 20.

KLEINE-EDISON.

"THE WOMAN NEXT DOOR" (Kleine) *Star* IRENE FENWICK, Five Reels, Sept. 1.
"THE MONEY MASTER" (Kleine) *Star* FRANK SHERIDAN, Five Reels, Sept. 8.
"THE FIXER" (Kleine) *Stars* BICKEL and WATSON. Five Reels, Sept. 15.
"VANITY FAIR" (Edison) *Star* MRS. FISKE, Five Reels, Oct. 6.
"THE MAGIC SKIN" (Edison) *Star* ————, Five Reels, Oct. 13.
"THE GREEN CLOAK" (Kleine) *Star* ————, Five Reels, Oct. 20.
"THE SENTIMENTAL LADY" (Kleine) *Star* IRENE FENWICK, Five Reels, Nov. 3.
"CHILDREN OF EVE" (Edison) *Star* ————, Five Reels, Nov. 10.
"THE POLITICIANS" (Kleine) *Star* BICKEL and WATSON, Five Reels, Nov. 17.
"CARAVAN" (Kleine) *Star* ————, Five Reels, Dec. 1.

MUTUAL MASTERPIECES.

"MONSIEUR LECOCQ" (Thanhouser) *Stars* WM. MORRIS and FLORENCE LA BADIE, Four Reels, Aug. 26.
"INFATUATION" (American) *Stars* HARRY POLLARD and MARGUERITA FISCHER, Four Reels, Sept. 2.
"THE WOLFMAN" (Reliance) *Stars* BILLIE WEST and RALPH LEWIS, Four Reels, Sept. 9.
"THE MAN FROM OREGON" (Mutual) *Stars* HOWARD HICKMAN and CLARA WILLIAMS, Five Reels, Sept. 16.
"THE HOUSE OF SCANDALS" (American) *Stars* HAROLD LOCKWOOD and MAY ALLISON, Four Reels.
"THE PRICE OF HER SILENCE" (Thanhouser) *Star* FLO LA BADIE, Four Reels.
"BRED IN THE BONE" (Reliance) *Star* LILLIAN GISH, Four Reels.
"THE BRINK" (Mutual) *Stars* FORREST WINANT and RHEA MITCHEL.
"THE MIRACLE OF LIFE" (American) *Star* MARGUERITE FISCHER.
"THE WIFE" (Thanhouser) *Star* GERALDINE O'BRIEN, Four Reels.

UNIVERSAL FEATURES.

"A LITTLE BROTHER OF THE RICH" *Star* HOBART BOSWORTH, Five Reels, Sept. 6.
"BUSINESS IS BUSINESS" *Star* NAT GOODWIN, Five Reels, Sept. 13.
"UNDER SOUTHERN SKIES" *Star* MARY FULLER, Five Reels, Sept. 27.
"JUDGE NOT" *Star* JULIA DEAN, Four Reels, Oct. 4.
"FATHER HOOD" *Star* HOBART BOSWORTH, Five Reels, Oct. 4.
"THE MAN OF SHAME" *Star* WILTON LACKAYE, Five Reels, Oct. 11.

AT THE NEW YORK THEATRES.

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BOOTH Theatre, 45th St., West of Broadway. Phone 6100 Bryant. Evenings 8.30. Matinees Wed. & Sat., 2.30.
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OUT OF TOWN NEWS

Manchester, N. H.—Star (E. J. Caron, mgr.) Paramount and other feature films.

PARK (P. F. Shea Theatre Co., mgrs.)—Corse Payton Stock Co., in "East Lynne" and "To-day," week of Oct. 18.

PALACE (Wm. O'Neil, mgr.)—Photoplays and vaudeville.

AUDITORIUM, CROWN, GLOBE, LYRIC, MODERN, QUEEN, GRANITE SQ., EMPIRE and NATIONAL, pictures only.

NOTES.

WORD was received in this city late Saturday evening, Oct. 9, that Mrs. Etta Reed Payton, wife of Corse Payton, whose company is playing at the Park Theatre, here, passed away at Springfield, Mass., in which city Mr. Payton had but recently finished an engagement.

COUTURE BROS., managers of the Academy, here, have re-modeled their building into a roller rink, and installed a new $5,000 organ.

THE AUDITORIUM management, reproduced, by special request, Oct. 13, 14, "Island of Regeneration." This has proved quite popular locally.

THE WM. FOX FILM CORPORATION releases will hereafter be shown at the Globe Theatre exclusively.

San Antonio, Tex.—Grand (Sid H. Wels, mgr.) high class road attractions.

MAJESTIC (Edward Raymond, mgr.)—Vaudeville and pictures.

EMPIRE (W. J. Lytle, mgr.)—Moving pictures.

NOTES.

THE Grand Opera House and the Empire Theatres showed the World's Baseball Series returns to large and enthusiastic crowds.

ON OCT. 9 two performances by Ringling Bros.' Circus drew very good business. There was an overflow crowd of over two thousand at the afternoon performance that were required to be seated on the ground. It was estimated that about four thousand were turned away.

101 RANCH WILD WEST SHOW is due 22.

Waco, Tex.—Auditorium (Miss Gussie Oscar, mgr.) after having been thoroughly renovated, opened, Oct. 16, with "When Dreams Come True." Future bookings include a number of the best road productions. Miss Oscar, who has long been connected with theatrical matters here, is a great favorite in Waco, and it goes without saying, that this should be a financially successful season for the Auditorium. Miss Oscar has the distinction of being the only woman manager in this State.

ALAMO.—Moving pictures and vaudeville.

HIPPODROME, QUEEN, CRYSTAL, REX and NICKEL, moving pictures.

RINGLING BROS.' CIRCUS gave two performances to capacity business Oct. 6.

Denver, Colo.—Broadway (Peter McCourt, mgr.) season opened Oct. 18 with "On Trial" for a week's stand.

ORPHEUM.—Bill 18 and week: Mrs. Leslie Carter and company, Willie Solar, Harry and Eva Puck, "The Act Beautiful," Eva Shirley, Bert Hanlon, Corrigan and Vivian, and Orpheum Weekly.

TABOR GRAND (Peter McCourt, mgr.)—Theodore Lorch Co., 17 and indefinite.

EMPRESS (Geo. H. Greaves, mgr.)—Bill opening 16 for week is headed by the Dumetriseau Troupe, with four other acts and moving pictures.

DENHAM (O. D. Woodward, mgr.)—"Innocent" 17 and week.

Des Moines, Ia.—Princess (Elbert & Getchell, mgrs.) Princess Stock Co., in "Her Own Money," week of Oct. 17, "All On Account of Eliza" 24-30.

BERCHELL (Elbert & Getchell, mgrs.)—"Bohemian Girl" played, matinee and night, to big business, 13.

EMPRESS (Elbert & Getchell, mgrs.)—Split week vaudeville and Keystone pictures.

ORPHEUM (H. McKown, mgr.)—Split week vaudeville and pictures.

Columbia, S. C.—Columbia (F. L. Brown, mgr.) Forbes-Robertson Oct. 19, "It Pays to Advertise" 20, Mrs. Patrick Campbell 21.

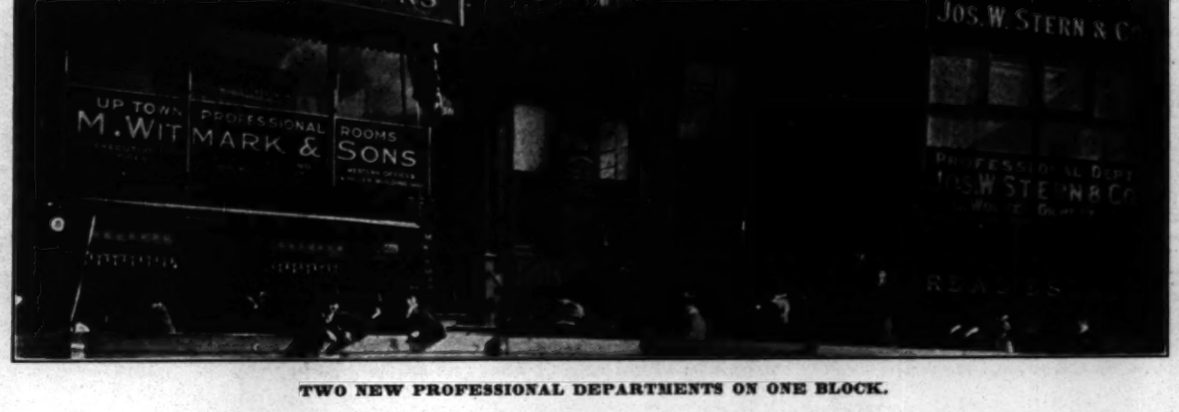
BARNUM & BAILEY CIRCUS comes 21.

SOUTH CAROLINA Agricultural and Mechanical Fair 25-30.

Elgin, Ill.—Grand (W. B. Newman, mgr.) five acts of vaudeville Oct. 18-20. The Sherman Players will present "Within the Law" 21-24.

STAR, ORPHEUM and TEMPLE, pictures only.

H. P. ROBIG, manager of the Orpheum, is visiting in South Dakota.



TWO NEW PROFESSIONAL DEPARTMENTS ON ONE BLOCK.

THE CLIPPER'S HEALTH DEPARTMENT

BY DR. MAX THOREK, Chicago.

Surgeon-in-Chief American Hospital; Consulting Surgeon Cook County Hospital; Consulting Surgeon Sheridan Park Hospital, Chicago; Surgeon White Rats and Actors Fund, etc., etc.

These articles are written exclusively for the NEW YORK CLIPPER. Questions pertaining to health, disease, hygiene, self-preservation, prevention of diseases and matters of general interest to health will be answered in this column. ADDRESS ALL INQUIRIES TO DR. MAX THOREK, AMERICAN HOSPITAL, CHICAGO, ILLS. Where space will not permit or the subject is not suitable for an open answer, letters will be sent to the applicant personally. Dr. Thorek should not be expected to diagnose or prescribe in these columns for individual diseases.

WHAT PEOPLE WITH LUNG TROUBLE SHOULD KNOW.

Dr. Pettit, of the Ottawa Tuberculosis Colony, sent out, recently, a very instructive little pamphlet, the subject of which is "What a Tuberculous Patient Should Know." I have read it with care. I was much impressed with the treasure of advice contained therein. The principal features which impressed me were the following:

"Can tuberculosis be cured?" the doctor queries. His reply is: *"Yes, most emphatically yes,* if treatment is begun at the proper time and carried out under proper conditions. No, if these conditions are not fulfilled. There is no class of patients for whom so much can be done, and who are receiving more bad advice and worse treatment than the tuberculous invalids. *Tuberculosis is curable!* While this is true, thousands of patients receive no scientific treatment whatever, and of those who do it is applied so late or in such an indifferent manner that the results are less than one-half of the possibilities. There is no serious disease so curable as pulmonary tuberculosis, if it be treated in time, and none more hopeless if it is neglected or treated by improper methods.

"The problem to be faced by a person who has tuberculosis," says Dr. Pettit, "and who proposes making a fight for his life, is grave indeed. It is very difficult to impress a patient with incipient tuberculosis with the gravity of his condition. It is difficult for him to believe that he has a serious disease when he feels comparatively well; hence, when he is so fortunate as to have an early diagnosis made he is apt not only to ignore the advice of his physician, but to be resentful as well. The result is that he is likely to go from one physician to another until he finds someone who is either ignorant or dishonest enough to give a favorable opinion and thus lose the golden opportunity to get well. * * * Many patients resort to every conceivable expedient to avoid the right method, and then make a desperate and futile effort to effect a cure by correct methods when it is too late. The patient who is fortunate enough to secure an early diagnosis and who will face the issue fairly and squarely stands an excellent chance of making a recovery. As a matter of fact, there are few diseases more curable than tuberculosis in its early stages. If neglected, none more certainly fatal. You are the problem rather than your disease. The chief difficulty is to get you to do the right thing at the right time in the right way. The tendency is to do wrong at the right time, and when this fails, to do the right thing at the wrong time. One mistake is quite as disastrous as the other."

Climate is something that worries the sufferer of lung trouble. Hardly a day passes but a reader of THE CLIPPER, in this or that part of the country, asks me about what climate is best suited for his affliction. The following lines state the facts plainly and based upon the enormous experience of Dr. Pettit. While I have answered this question individually to CLIPPER readers, yet the utterances of the authority referred to must be emphasized. Says our specialist: "Nothing is more fallacious than the belief that climate is an essential factor in the treatment of tuberculosis. In view of the fact that for generations the medical profession has regarded climate as the principal factor in the treatment, it is not surprising that the laity and even many of the profession should still cling to this opinion. The numerous localities which have hitherto laid claim to special advantages in the treatment of this disease represent practically all climatic conditions in all the civilized countries of the globe, as to altitude, humidity, dryness, temperature, etc.

"In this country, and especially from the Middle West and Northwest, patients have been flocking, year after year, to the Southwest. Not only are thousands of lives being sacrificed, but enough money is being annually spent to have effected, at home, a cure of the curable and to properly care for the incurable. We have learned that there is no particular climate for consumption. Wherever there is pure air, there will the sufferer from tuberculosis be able to fight his disease, if taken in time. The climatic cure of consumption is simply a tradition. The tuberculosis patient should be, and can be cured *in his own climate,* wherever this may be. * * * The indiscriminate prescription of climatic change has probably done more harm, shortened more lives, and destroyed more possible chances of recovery among tuberculosis invalids than any other remedy that has ever been employed in the treatment of tuberculosis. When disaster comes, as it usually does, the friends console themselves with the thought that they have done the best thing, and that death was inevitable. As a matter of fact they could hardly have done worse. In most instances life would have been prolonged, and in every case the patient would have been spared much suffering, home-sickness, and many heart aches if he had remained at home. * * * A writer for a prominent magazine made a recent tour of the Southwest for the purpose of investigating conditions, and reports that at least twenty thousand persons suffering from consumption are going to that section each year, and of this number, at least twelve thousand die within the first twelve months. The unfortunates are blindly and vainly searching for the health which the popular delusion with regard to climate is supposed to bring."

In answer to the question, "What becomes of these unfortunate victims of their own recklessness or bad advice?" he says: "They are wanderers—the Arabs of the great Southwest—moving from place to place, having no home or occupation. Many of them have but very little money. A few stay to get well, or at least to regain health enough to become permanent residents. Many, coming to realize the inefficiency of climate, return to their homes to linger a while among friends until, exhausted by the weary search for health, and, worn out by the disease, they die, pitiful sacrifices—not only to consumption but to the popular delusion as to the advantages of climate.

"Many patients have a fear of 'taking the cure' in the Winter. This is based upon a misconception of how the treatment is conducted in cold weather. They almost invariably entertain exaggerated ideas of its dangers and discomforts. * * * Patients can be made comfortable under all weather conditions. The consumptive can hardly make a greater mistake than to go to a warm climate for a cure in the Winter."

There is much that I would like to cite from Dr. Pettit's pen, but space forbids. It is emphasized that since well equipped sanitaria are accessible, the sooner the person with lung trouble avails himself or herself of its opportunities, the better. You can get the same treatment in any part of the States as you can in Colorado or Arizona. Taking the matter from all angles, the expense of sanitarium care is within the reach of most people in moderate circumstances. It surely is not more or even as expensive as a sojourn to a far-off climate. Finally, remember tuberculosis is contagious. A tuberculous patient in the family is a menace to those about him. Proper precautions must therefore be taken to avoid spreading the disease.

ANSWERS TO CORRESPONDENTS.

RECURRENT SORE THROAT.

MISS S. C., Providence, R. I., writes:

DEAR DR. THOREK: I wrote you a couple of months ago about my voice. Now that the cold weather is setting in I am seeking your advice again. My throat trouble is returning and I am worried to death because I am going to tour Monday (the large Eastern cities and middle Pa.) Last Winter, while playing in stock, a severe attack of laryngitis attacked me, which kept me hoarse for four weeks. All that time I could not utter a word. I must work this Winter—I simply must. Do you think the removal of my tonsils would help me some? I am only seventeen years old and fear much of spoiling my chances as an ingenue. Please advise me, through THE CLIPPER, as you did before and I will be very grateful.

REPLY.

First of all increase your bodily resistance. Sponge your entire body with cold water on rising. Massage, at the same time, the entire neck until it is red. Avoid smoky and unhealthy atmospheres. Save your voice as much as you can. By that I mean—do not strain it. Have Dr. Iskowitz, of New York, pass an opinion whether your tonsils need removal or not. If they are not diseased leave them alone. If they are, let them come out.

IRRITABLE SKIN OF FACE.

MRS. M. A. R., New Bedford, Mass., writes:

DEAR DOCTOR: Kindly give me your valuable advice in THE CLIPPER. My face is always irritable and itchy and my skin is dry and hard. I have been advised to use lanoline, but await your decision before doing so. I work in a large music store where good looks count, and must keep my face in presentable condition. I hope to hear from you at an early date.

REPLY.

Lanoline is all right. But in your condition the following combination will prove more efficacious:

Salve of ammoniated mercury.
Cold cream.
Lanolin—each one ounce.

Let these three salves be mixed thoroughly and massage your face with same morning and night. Do not apply it too vigorously in the beginning.

FREQUENT URINATION AT NIGHT.

MR. E. H. S., West New Brighton, Staten Island, writes:

DEAR SIR: I have enjoyed reading your articles in THE CLIPPER. I am tempted to ask if you know of a cure for a condition which causes me to get up five or six times a night to urinate. Kindly answer through THE CLIPPER and oblige.

REPLY.

In persons of advanced age the getting up at night a number of times to empty the bladder usually indicates some form of kidney trouble. I would advise you to have the urine examined in a reliable laboratory and let me know the findings, and I will then be more than happy to advise you what to do.

EXCESSIVE THIRST.

D. Mc., Brooklyn, N. Y., writes:

DEAR DOCTOR: I am thirty-five years old, very nervous and subject to heartburn. After eating I develop a sensation of oppression, feel very uncomfortable and want to drink, drink, every few minutes. My thirst is simply insatiable. I indulge in soda, ginger ale, beer, tea and water. I am full of water at all times and gain weight. I am too stout to do justice to my act. Every night before retiring I place a two quart pitcher full of water at my bedside, and every half hour or so I waken up and, as my mouth is dry, I must drink. I keep this up all night. In consequence I must urinate often and lose a lot of sleep. What shall I do? Will look for an answer in THE CLIPPER.

REPLY.

Thirst in some instances is an individual peculiarity. There are persons who rarely experience the sensation of thirst; others who, without impairment of health, manifest an habitually abnormal desire for drink. However, persistent, excessive thirst is often a symptom of diabetes and of catarrh of the stomach. I would advise you to have the urine examined for the purpose of determining whether it contains sugar or not. If not, you must turn your attention to the stomach and bring it in good condition. Beer is poor for you on general principles. Ascertain the cause of the thirst, and then we can institute appropriate treatment. Let me know what the examination of the urine discloses.

THAT REMINDS ME.

MRS. F. D., Minneapolis, Minn., writes:

DEAR DOCTOR: I was told that diet will cure any disease. As a constant reader of THE CLIPPER I would like to know if that is so?

REPLY.

There is no one method, be it diet or anything else, that will do for everything. As every effect has a cause, so does every trouble require its own cure. That reminds me of the story of the little girl who, according to *The National Monthly,* timidly asked the drug clerk for a package of pink dye. "What do you want it for?" responded the clerk, "woolen or cotton goods?"

"Neither," said the child, "it's for ma's stomach. The doctor said she'd have to *dye it* (diet), and she wants it a pretty color."

PUFFS UNDER THE EYES.

MISS B. A., Washington, D. C., writes:

DEAR DOCTOR: I would appreciate if you would tell me through THE CLIPPER what causes puffiness under the eyes. I am twenty-five years of age and earn my living as a dancer. The puffs are quite marked and extremely annoying. The left eye is more puffed than the right. What can be done to remedy the condition?

REPLY.

Puffiness is usually an indication of kidney trouble. However, it may be due also to diseased condition of the tear duct. I would have the tear ducts examined, and if in trouble, have them treated. On the other hand, if some kidney disturbance is at the bottom of it all, appropriate treatment will help you.

INFLAMED GUMS.

MISS O'D., Evansville, Ind., writes:

DEAR DOCTOR: I am twenty-nine years of age. I am a motion picture actress. A peculiar redness and painfulness developed on my gums and I consulted a dentist, fearing that I had pyorrhoea, and he told me that it was a simple inflammation of the gums and advised me to use a good mouthwash. He did not specify what kind. I would therefore appreciate if you will let me know through THE CLIPPER what you would recommend as a good mouthwash.

REPLY.

Have the following made up:

Salol ..... 15 grains
Tincture of catechu..... 1 drachm
Spirits of peppermint..... 4 ounces

One teaspoonful of this preparation in a half glass of water makes an excellent mouthwash in conditions like yours.

ABSCESS IN JAWBONE.

MR. J. Mc., New York, N. Y., writes:

DEAR DR. THOREK: About six weeks ago I received an injury to my jaw. It was not broken, but "cracked." You know one of those "friendly trimmings." I was plastered up like a ceiling, and was told I must keep at rest as much as possible. I did. Three weeks after the trouble started, they had to take the plasters and bandages off because of a sharp pain in the jaw, and a thorough examination with the X-ray shows, the doctor says, that an abscess is forming in the bone. He wants to operate on me. What do you say about it? I will not let him do anything until I hear from you. Best regards.

REPLY.

Let the doctor go ahead and open the abscess immediately. You are taking chances of losing your jaw if you don't get busy. I am very sorry you did not give me your address, for I would have wired you to listen to reason and have the jaw treated at once. THE NEW YORK CLIPPER does not appear every day, you know, and some time necessarily elapses before you can get this answer. I hope you have decided to let the doctor go ahead before this reaches you. It is always wise to give an address if an immediate answer is expected.

MISS PRATT, Spring Valley, N. Y.—Your letter has been sent to address given. WORRIED, Boston, Mass.—You will find personal mail at address indicated. ALEX. TODD, Hagenbeck-Wallace Show—Many thanks; will be glad to see you when here.

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